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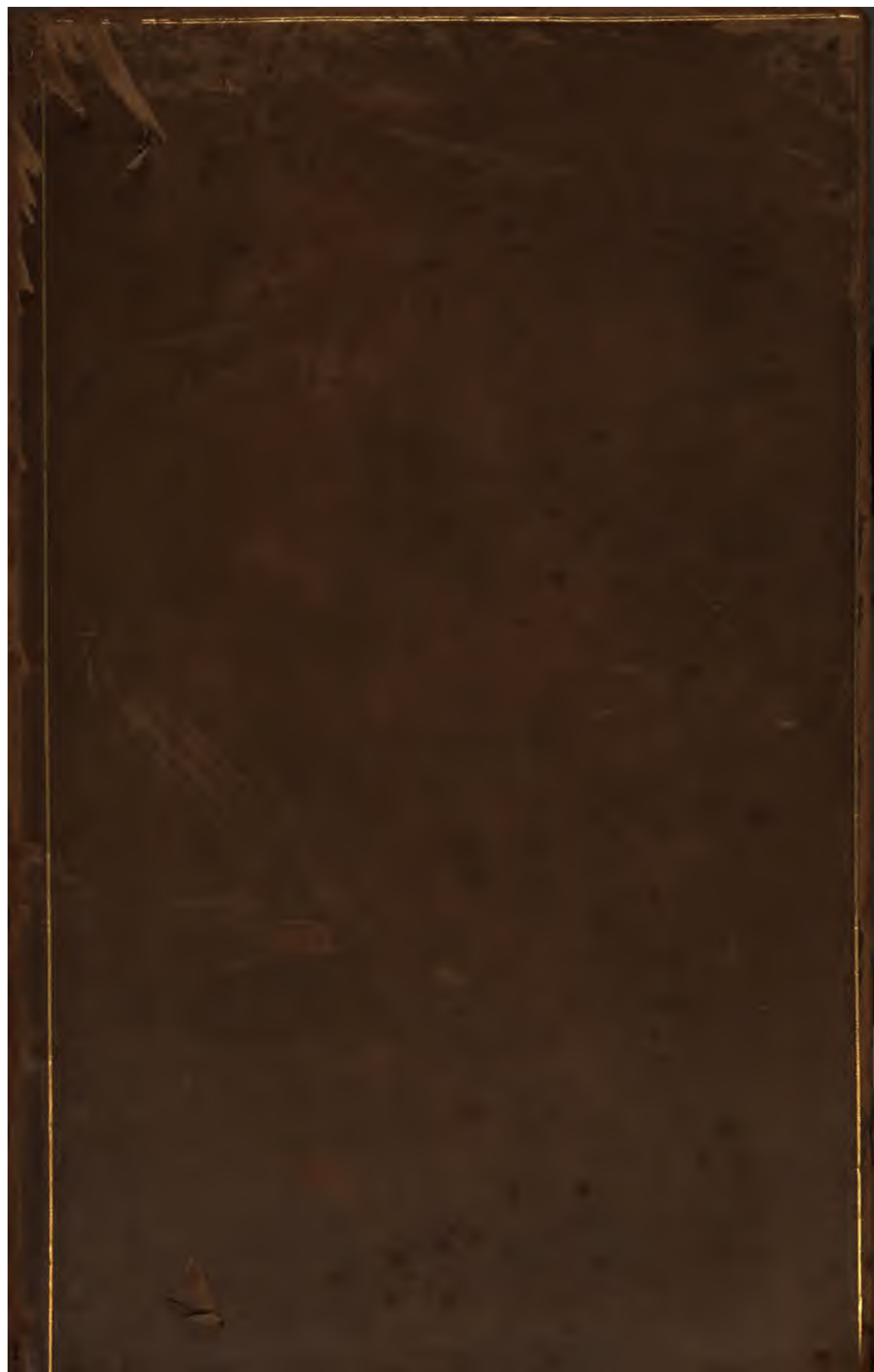
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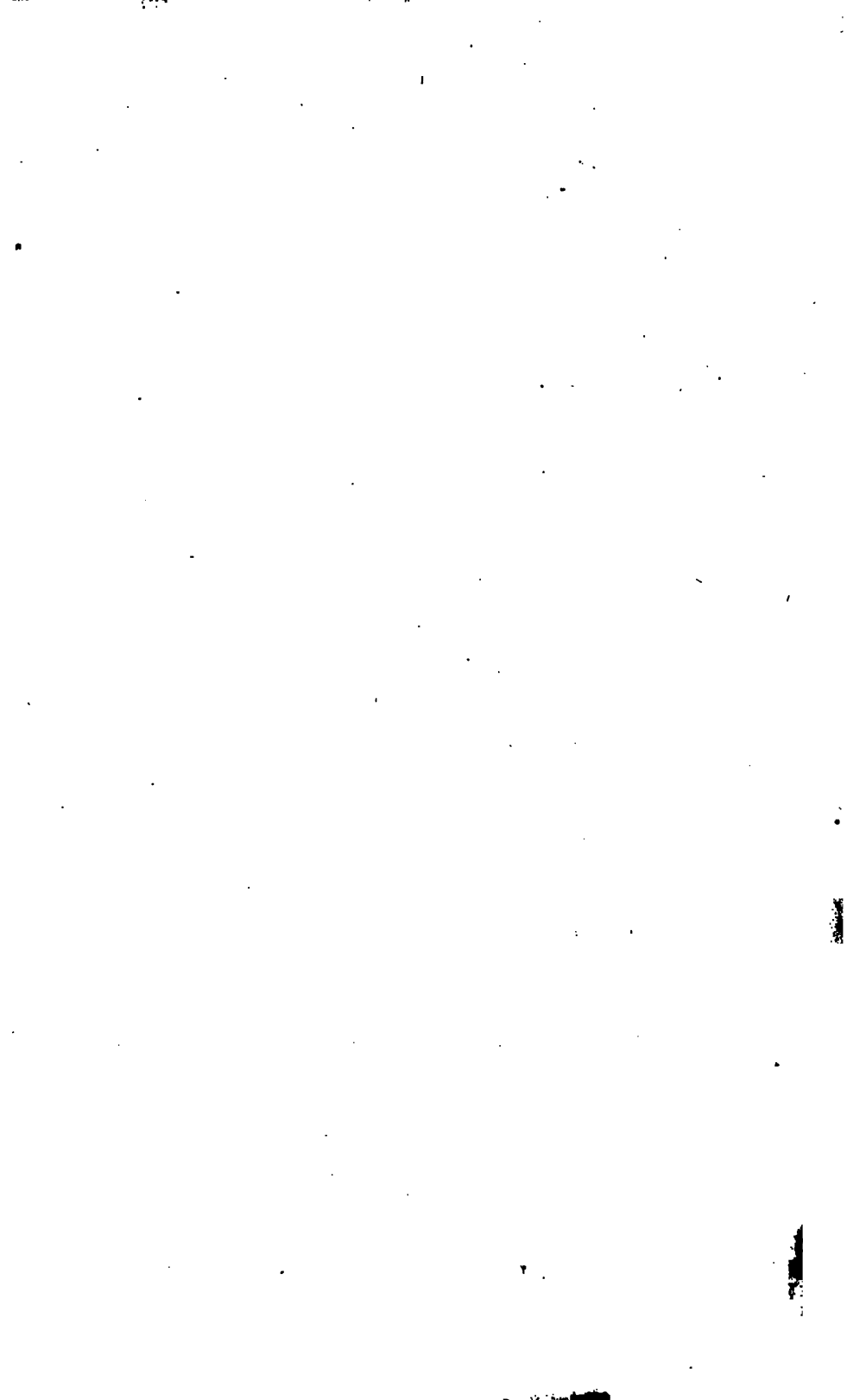
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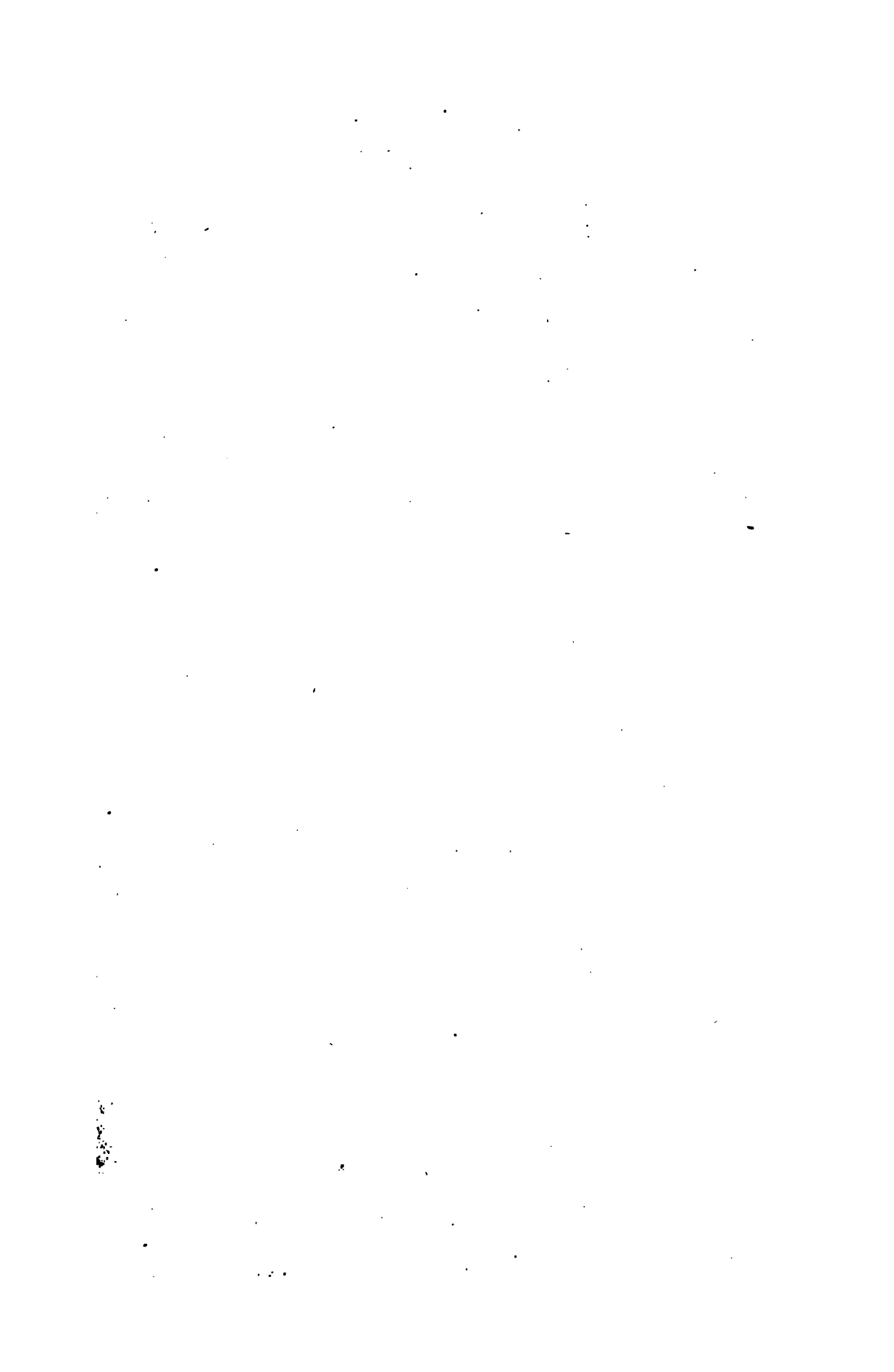
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1148.









EURIPIDIS

IPHIGENIA IN AULIDE.

ΕΥΡΙΠΙΔΟΥ

ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΑΥΛΙΔΙ.

EURIPIDIS

IPHIGENIA IN AULIDE.



Effutire leves indigna Tragicæda versus.

CANTABRIGIÆ

E TYPOGRAPHEO PITTIANO

APUD J. G. PARKER ET DEIGHTON FRATRES

M DCCC XL.

1148.

ΕΠΙΤΗΔΕΥΣΗ

ΕΛΛΗΝΙΚΗΣ ΠΑΙΔΕΙΑΣ

ΒΙΒΛΙΟΘΗΚΗ

ΕΛΛΗΝΙΚΗΣ ΠΑΙΔΕΙΑΣ



ΕΛΛΗΝΙΚΗ

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ΕΛΛΗΝΙΚΗ

ALMÆ MATRI SUÆ

ACADEMIÆ

INGENIORUM ALTRICI FELICISSIMÆ

LITERARUM ET PHILOSOPHIÆ

PRUDENTISSIMÆ MAGISTRÆ

ATTICÆ TRAGÆDIÆ

SPECTATRICI KPITIKOTATHI

HUNCCE QUALEM CUNQUE LIBELLUM

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ET GRATI ANIMI TESTIMONIUM

DAT DJCAT DEDICAT

EDITOR CANTABRIGIENSIS.

LECTORI.

Plurimos versiculos Iphigeniæ in Aulide vulgo habitos e contextu, quem vocant, eximendos esse judicavi; hos tamen omnes paginis curavi subjiciendos. Quare autem insititios esse duxerim, de singulis in Annotationibus declaratum est. Sunt duo præterea loca satis longa in hac Tragœdia vulgo lecta, quæ nos post absolutum contextum typis minoribus excusa dedimus: de iis dictum est in fine Notarum, ubi quædam etiam invenies monita de causis et instituto hujus Editionis.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΓΑΜΕΜΝΩΝ.

ΠΡΕΣΒΥΤΗΣ.

ΧΟΡΟΣ.

ΜΕΝΕΛΑΟΣ.

ΑΓΓΕΛΟΣ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ΙΦΙΓΕΝΕΙΑ.

ΑΧΙΛΛΕΥΣ.

ΕΥΡΙΠΙΔΟΥ
ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΑΤΤΑΙΔΙ.

ΑΓΑΜΕΜΝΩΝ.

ὦ πρέσβυ, δόμων τῶνδε πάροιθεν
στείχε.

ΠΡΕΣΒΥΤΗΣ.

στείχω.

τί δὲ καινουργεῖς, Ἀγάμεμνον ἄναξ;
ΑΓ. πεύσει. ΠΡ. σπεύδω.
μάλα τοι γῆρας τούμὸν αὔπνον, 5
καὶ ἐπ' ὀφθαλμοῖς ὄξυ πάρεστιν.
ΑΓ. τίς ποτ' ἄρ' ἀστήρ ὅδε πορθμεύει;
ΠΡ. Σείριος, ἐγγὺς τῆς ἐπταπόρου
Πλειάδος αἴσσω, ἔτι μεσσήρης.
οὔκουν φθόγγος γ' οὔτ' ὀρνίθων, 10
οὔτε θαλάσσης·

5. Aldus μάλα τὸ γῆρας

9. αἴσσω

10. ΑΓ. οὔκουν

Post v. 11.

σιγαὶ δ' ἀνέμων

τόνδε κατ' Εὐριπον ἔχουσιν.

ΠΡ. τί δὲ σὺ σκηνῆς ἐκτὸς αἴσσεις,
Ἀγάμεμνον ἄναξ;

ἔτι δ' ἡσυχία τήνδε κατ' Αὔλιν,
καὶ ἀκίνητοι φυλακαὶ τειχέων.
στείχωμεν ἔσω.

ΑΓ. ζηλῶ σέ, γέρον, ζηλῶ δ' ἀνδρῶν 15
ὃς ἀκίνδυνον βίον ἐξεπέρασ'
ἀγνώς, ἀκλεής·

τοὺς δ' ἐν τιμαῖς ἦσσον ζηλῶ.

ΠΡ. καὶ μὴν τὸ καλὸν γ' ἐνταῦθα βίου.

ΑΓ. τοῦτο δέ γ' ἐστὶν τὸ καλὸν σφαλερόν· 20
καὶ φιλότιμον

γλυκὺ μὲν, λυπεῖ δὲ προσιστάμενον·
τότε μὲν τὰ θεῶν οὐκ ὀρθωθέντ'
ἀνέτρεψε βίον,

τότε δ' ἀνθρώπων γνῶμαι πολλαὶ 25
καὶ δυσάρεστοι διέκναισαν.

ΠΡ. οὐκ ἄγαμαι ταῦτ' ἀνδρὸς ἀριστέως·
οὐκ ἐπὶ πᾶσιν σ' ἐφύτευσ' ἀγαθοῖς,
'Αγάμεμνον, Ἀτρεΰς·

δεῖ δέ σε χαίρειν καὶ λυπεῖσθαι 30

θνητὸς γάρ ἐφυσ' κἂν μὴ σὺ θέλῃς,
τὰ θεῶν οὕτω βουλόμεν' ἔσται.

σὺ δὲ, λαμπτήρος φάος ἀμπετάσας,
δέλτον τε γράφεις

τήνδ', ἣν πρὸ χερῶν ἔτι βαστάζεις, 35

12. τῇδε κατ' Αὔλιν

14. στείχωμεν εἴσω

20. ἐστὶ

21. καὶ τὸ φιλότιμον

27. ἀριστέος

28. πασί σ'

καὶ ταῦτὰ πάλιν γράμματα συγχεῖς,
καὶ σφραγίζεις, λύεις τ' ὀπίσω,
ρίπτεις τε πέδῳ πεύκην, θαλερόν
κατὰ δάκρυ χέων,
καὶ τῶν ἀπόρων οὐδέενος ἐνδεῖς 40
μὴ οὐ μαίνεσθαι.
τί πονεῖς; τί νέον πάρα σοι, βασιλεῦ;
φέρε, κοίνωσον μῦθον ἐς ἡμᾶς·
πρὸς δ' ἄνδρ' ἀγαθὸν πιστόν τε φράσεις·
σῇ γάρ μ' ἀλόχῳ τότε Τυνδάρεως 45
πέμπει φερνὴν,
ξυννυμφοκόμον τε δίκαιον.

ΑΓ. ἐγένοντο Λήδᾳ Θεστιάδι τρεῖς παρθένοι,
Φοῖβη, Κλυταιμνήστρα τ' ἐμὴ ξυνάρορος,
Ἑλένη τε· ταύτης οἱ τὰ πρῶτ' ὠλβισμένοι 50
μνηστῆρες ἦλθον Ἑλλάδος νεανῖαι.
δειναὶ δ' ἀπειλαὶ καὶ κατ' ἀλλήλων φόνος
ξυνίσταθ', ὅστις μὴ λάβοι τὴν παρθένον.
τὸ πρᾶγμα δ' ἀπόρως εἶχε Τυνδάρεω πατρί,
δοῦναί τε μὴ δοῦναί τε, τῆς τύχης ὅπως 55
ἄψαιτ' ἄριστα· καὶ νιν εἰσῆλθεν τάδε·
ὅρκους ξυνάψαι, δεξιὰς τε συμβαλεῖν
μνηστῆρας ἀλλήλοισι, καὶ δι' ἐμπύρων
σπονδὰς καθεῖναι, κἀπαράσασθαι τάδε,

42. τί πονεῖς; τί πονεῖς;
τί νέον; τί νέον περὶ σοί, βασιλεῦ;

46. πέμπεν

ὅτου γυνή γένοιτο Τυνδαρίς κόρη, 60
 τούτῳ ξυθαμνεῖν, εἴ τις ἐκ δόμων λαβὼν
 οἴχοιτο, τὸν τ' ἔχοντ' ἀπωθοίη λέχους,
 κάπιστρατεύσειν καὶ κατασκάψει πόλιν,
 Ἑλλην' ὁμοίως βάρβαρόν θ', ὅπλων μέτα.
 ἐπεὶ δ' ἐπιστώθησαν, εὐ δέ πως γέρων 65
 ὑπῆλθεν αὐτοὺς Τυνδάρεως πυκνῇ φρενί,
 δίδωσ' ἐλέσθαι θυγατρὶ μνηστήρων ἓνα,
 ὅτῳ πνοαὶ φέροιεν Ἀφροδίτης φίλαι.
 ἢ δ' εἴλεθ', ὅς σφε μήποτ' ὤφελεν λαβεῖν,
 Μενέλαον. ἐλθὼν δ' ἐκ Φρυγῶν ὁ τὰς θεὰς 70
 κρίνας ὅδ' (ὡς ὁ μῦθος ἀνθρώπων ἔχει)
 Λακεδαῖμον', ἀνθηρὸς μὲν εἰμάτων στολῇ,
 χρυσῷ τε λαμπρὸς, βαρβάρῳ χλιδήματι,
 ἐρῶν ἐρῶσαν ὥχετ' ἐξαναρπάσας
 Ἑλένην πρὸς Ἰδῆς βούσταθμ', ἐκδημον λαβὼν 75
 Μενέλαον. ὁ δὲ, καθ' Ἑλλάδ' οἰστρήσας δρόμῳ,
 ὅρκους παλαιοὺς Τυνδάρεω μαρτύρεται,
 ὡς χρὴ βοηθεῖν τοῖσιν ἡδίκημένοις.
 τούντεῦθεν οὖν Ἕλληνες αἷζαντες δορί,
 τεύχη λαβόντες, στενόπορ' Αὐλίδος βάθρα 80
 ἤκουσι τῆσδε, ναυσὶν, ἀσπίσιν θ' ὁμοῦ,

62. ἀπώσασθαι

63. κάπιστρατεύειν καὶ κατασκάπτειν

67. δίδωσιν

68. ὅτου

69. ὡς γε μήποτ'

75. λαβὼν.

76. Μενέλαος οὖν κ. Ἑ. οἱ. μόνος

79. αἷζαντες

ἵπποις τε πολλοῖς ἄρμασίν τ' ἡσκημένοι·
 καὶ στρατηγεῖν, κάρτα Μενέλεω χάριν,
 εἶλοντο, σύγγονόν γε· τᾶξίωμα δέ
 ἄλλος τις ὦφελ' ἀντ' ἐμοῦ λαβεῖν τόδε. 85
 ἡθροισμένου δὲ καὶ ξυνεστῶτος στρατοῦ,
 ἤμεσθ', ἀπλοῖα χρώμενοι, κατ' Αὐλίδα.
 Κάλχας δ' ὁ μάντις ἀπορία κεχρημένοις
 ἀνείλεν, Ἰφιγένειαν, ἣν ἔσπειρ' ἐγώ,
 Ἄρτεμιδι θῦσαι τῇ τόδ' οἰκούσῃ πέδον, 90
 καὶ πλοῦν τ' ἔσεσθαι καὶ κατασκαφὰς Φρυγῶν
 θύσασι, μὴ θύσασι δ' οὐκ εἶναι τάδε.
 κλύων δ' ἐγὼ ταῦτ', ὀρθίῳ κηρύγματι
 Ταλθύβιον εἶπον πάντ' ἀφίεναι στρατὸν,
 ὡς οὐ ποτ' ἂν τλὰς θυγατέρα κτανεῖν ἐμήν. 95
 οὐδ' ἤ μ' ἀδελφὸς, πάντα προσφέρων λόγον,
 ἔπεισε τλῆναι δεινὰ· κἂν δέλτου πτυχαῖς
 γράψας, ἔπεμψα πρὸς δάμαρτα τὴν ἐμήν,
 στέλλειν Ἀχιλλεῖ θυγατέρ' ὡς γαμουμένην,
 τό τ' ἀξίωμα τάνδρὸς ἐκγαυρούμενος, 100
 ξυμπλεῖν τ' Ἀχαιοῖς οὐνεκ' οὐ θέλοι λέγων,
 εἰ μὴ παρ' ἡμῶν εἴσιν εἰς Φθίαν λέχος.
 πειθῶ γὰρ εἶχον τήνδε πρὸς δάμαρτ' ἐμήν,
 ψευδῇ ξυνάψας ἀντὶ παρθένου γάμον.
 μόνοι δ' Ἀχαιῶν ἴσμεν ὡς ἔχει τάδε 105

82. πολλοῖς θ' ἄρμασιν γ'

83. κάρτα

88. κεχρημένος

99. πέμπειν Ἀχιλλεῖ

101. τοῦνεκ'

Κάλχας, Ὀδυσσεὺς, Μενέλεώς θ'. ἃ δ' οὐ καλῶς
 ἔγνω τὸτ', αὖθις μεταγράφω καλῶς πάλιν
 εἰς τήνδε δέλτον, ἣν κατ' εὐφρόνης σκιὰν
 λύνοντα καὶ ξυνδοῦντά μ' εἰσεῖδες, γέρον.
 ἀλλ' εἴα χώρει, τάσδ' ἐπιστολὰς λαβὼν, 110
 πρὸς Ἄργος. ἃ δὲ κέκευθε δέλτος ἐν πτυχαῖς,
 λόγῳ φράσω σοι πάντα τὰγγεγραμμένα·
 πιστὸς γὰρ ἀλόχῳ τοῖς τ' ἐμοῖς δόμοισιν εἶ.

ΠΡ. λέγε καὶ σήμαιν', ἵνα καὶ γλώσση
 ξύντονα τοῖς σοῖς γράμμασιν αὐδῶ. 115

ΑΓ. Πέμπω σοι πρὸς τὰς πρόσθεν
 δέλτους, ὧ Λήδας ἔρνος,
 μὴ στέλλειν τὰν σὰν ἴνιν
 πρὸς κολπῶδῃ πτέρυνγ' Εὐβοίας,
 Αὖλιν ἀκλύσταν· 120
 εἰς ἄλλας ὥρας γὰρ δὴ
 παιδὸς δαίσομεν ὕμεναίους.—

ΠΡ. καὶ πῶς Ἀχιλεὺς, λέκτρων ἀπλακῶν,
 οὐ μέγα φουσῶν θυμὸν ἐπαρεῖ
 σοὶ σῇ τ' ἀλόχῳ; 125

ΑΓ. τόδε καὶ δεινόν. ΠΡ. σήμαιν' ὅ τι φῆς.

ΑΓ. ὄνομ', οὐκ ἔργον, παρέχων Ἀχιλεὺς

114. 115. sequuntur v. 117.

116. 117. πρὸς ταῖς πρ. δέλτοις

119. πρὸς τὰν κολπῶδῃ

121. εἰς τὰς ἄλλας

123. λέκτρ' ἀπλακῶν

124. φουσῶν—ἐπαίρει;

126. Desunt personarum notæ.

οὐκ οἶδε γάμους, οὐδ' ὅ τι πράσσομεν,
οὐδ' ὅτι κείνῳ παῖδ' ἐπεφήμισα
νυμφείους εἰς ἀγκώνων
εὐνὰς ἐκδώσειν λέκτρον. 130

ΠΡ. δεινά γ' ἐτόλμας, Ἀγάμεμνον ἄναξ,
ὅς, τῷ τῆς θεᾶς σὴν παῖδ' ἄλοχον
φατίσας, ἦγες σφάγιον Δαναοῖς.

ΑΓ. οἴμοι, γνώμας ἐξέεσταν· 135
αἶ, αἶ· πίπτω δ' εἰς ἅταν.
ἀλλ' ἴθ', ἐρέσσω σὸν πόδα, γήρα
μηδὲν ὑπείκων. ΠΡ. σπεύδω, βασιλεῦ.

ΑΓ. μή νυν μήτ' ἀλσώδεις ἵζου
κρήνας, μήθ' ὑπνω θελχθῆς· 140

ΠΡ. εὖφημα θρόει.

ΑΓ. πάντῃ δὲ, πόρον σχιστὸν ἀμείβων,
λεῦσσε, φυλάσσω μή τίς σε λάθῃ
τροχάλοισιν ὄχοις παραμειψαμένη,
παῖδα κομίζουσ' ἐνθάδ', ἀπήνη 145
Δαναῶν πρὸς ναῦς·

ἦν γὰρ πομπαῖς ἀντήσης,
πάλιν ἐξόρμα, σείε χαλινούς,

129. ἐπέφησα

131. ἐκδώσειν λέκτροις

132. δεινά γε τολμᾶς

133. οὕτω τῆς θεᾶς

139. μή νῦν

143. μή τι σε λάθῃ

147. ἦν γὰρ νιν πομπαῖς ἀντήσας

148. πάλιν ἐξορμάσεις τοὺς χαλινούς

Post v. 146.

ΠΡ. ἔσται. ΑΓ. κλήθρων δ' ἐξόρμα.

ἐπὶ Κυκλώπων νιν ἰεὶς θυμέλας.

ΠΡ. πιστὸς δὲ φράσας τάδε πῶς ἔσομαι, 150

λέγε, παιδὶ σέθεν τῇ σῇ τ' ἀλόχῳ;

ΑΓ. σφραγίδα φύλασσ', ἣν ἐπὶ δέλτῳ

τῇδε κομίζεις.

ἴθι· λευκαίνει τόδε φῶς ἤδη

λάμπουσ' ἡὼς, πῦρ τε τεθρίππων 155

τῶν ἀελίου· ξύλλαβε μόχθων.

θνητῶν δ' ὄλβιος εἰς τέλος οὐδεὶς,

οὐδ' εὐδαίμων·

οὐπω γὰρ ἔφν τις ἄλυπος.

ΧΟΡΟΣ.

ἔμολον ἀμφὶ παρακτίαν στροφή. 160

ψάμαθον Αὐλίδος ἐναλίας,

Εὐρίπου διὰ χευμάτων

κέλσασα, στενόπορθμον

Χαλκίδα πόλιν ἐμὰν προλιπουῖς'

ἀγχίαλον, ὑδάτων τρόφον 165

τᾶς κλεινᾶς Ἀρεθούσας,

Ἀχαιῶν στρατιὰν ὡς κατιδοίμαν,

Ἀχαιῶν δὲ πλάτας ναυσι-

πόρους ἡμιθέων, οὓς ἐ-

πὶ Τροίαν ἐλάταις χιλιόναυσιν 170

149. νιν abest

160. παρ' ἀκτίαν

165. ἀγχιάλων

167. ὡς ἴδοιμ' ἂν

168. Ἀχαιῶν τε

169. ὡς pro οὓς

τὸν ξανθὸν Μενέλαον
 ἀμέτεροι πόσεις ἐνέπου-
 σιν, Ἀγαμέμνονά τ' εὐπατρίδαν,
 στέλλειν ἐπὶ τὰν Ἑλέναν,
 ἀπ' Εὐρώτα δονακοτρόφου 175
 Πάρις ὁ βουκόλος ἂν ἔλαβε,
 δῶρον τᾶς Ἀφροδίτας,
 ὅτ' ἐπὶ κρηναίαισι δρόσοις
 Ἥρα Παλλάδι τ' ἔριν ἔριν
 μορφᾶς ἁ Κύπρις ἔσχεν. 180
 πολύθυτον δὲ δι' ἄλσος Ἀρ- ἀντιστροφή.
 τέμιδος ἤλυθον ὀρομένα,
 φοινίσσουσα παρῇδ' ἐμὰν
 αἰσχύνῃ νεοθαλεῖ,
 ἀσπίδος ἔρυμα, καὶ κλισίας 185
 ὀπλοφόρους Δαναῶν θέλουσ',
 ἵππων τ' ὄχλον ιδέσθαι.
 κατεΐδον δὲ δύ' Αἴαντε συνέδρω,
 τὸν Οἰλέως, Τελαμῶνός τε
 γόνον, τὸν Σαλαμῖνος στέ- 190
 φανον, Πρωτεσίλαόν τ', ἐπὶ θάκοις
 πεσσῶν ἡδομένους μορ-
 φαῖσι πολυπλόκοις, Παλαμή-

172. 173. ἐνέπουσ'

182. ὀρωμέναν

183. παρῇδ'

187. ἵππων ὄχλον τ' ιδέσθαι

189. τὸν Ὀϊλέως

190. τοῖς Σαλαμῖνος

δεά θ' ὃν ἔτεκε παῖς ὁ Ποσει-
 δᾶνος, Διομήδεά θ' 195
 ἡδοναῖς δίσκου ἱκεχαρημένον, ἱ κάτοχον
 παρὰ δὲ Μηριόνην, Ἄρεος
 ὄζον, θαῦμα βροτοῖσιν,
 τόν τ' ἀπὸ νησαίων ὀρέων
 Λαέρτα τόκον, ἅμα δὲ Νι- 200
 ρέα κάλλιστον Ἀχαιῶν.
 τὸν ἰσάνεμον δὲ ποδοῖν ἐπφδός.
 λαιψηροδρόμον Ἀχιλλέα,
 τὸν ἂ Θέτις ἔτεκεν, καὶ
 Χείρων ἐξεπόνησεν, 205
 εἶδον αἰγιαλοῖς πάρα κροκάλαις τε
 δρόμον ἔχοντα σὺν ὅπλοις·
 ἄμιλλαν δ' ἐπόνει ποδοῖν,
 πρὸς ἄρμα τέτρωρον
 ἐλίσσων περὶ νίκας· 210
 ὁ δὲ διφρηλάτας ἐβοᾷτ'
 Εὖμηλος Φερητιάδας,
 ᾧ καλλίστους ἰδόμαν
 χρυσοδαιδάλτους στομίοις
 πῶλους κέντρῳ θεινομένους, 215

194. τέκε

199. τὸν ἀπὸ νησαίων τ'

202. ἰσάνεμόν τε

203. Ἀχιλλῆα

204. τέκε

205. ἐξεπόνασεν

206. αἰγιαλοῖσι, παρὰ τε κροκάλαις

211. βοᾷτ'

213. εἰδόμαν

214. στομίοις

τοὺς μὲν μέσους ζυγίους
 λευκοστίκτῳ τριχὶ βαλιούς,
 τοὺς δ' ἔξω σειροφόρους,
 ἀντήρεις καμπαῖσι δρόμων,
 πυρσότριχας, μονόχαλα δ' ὑπὸ σφύρα 220
 ποικιλοδέρμονας, οἷς παρεπάλλετο
 Πηλεΐδας ξὺν ὅπλοισι παρ' ἄντυγα,
 καὶ σύριγγας ἄρματείους.

ΠΡ. Μενέλαε, τολμᾷς δεῖν', ἃ σ' οὐ τολμᾷν χρεών.

ΜΕΝΕΛΑΟΣ.

ἄπελθε· λίαν δεσπότησι πιστὸς εἶ. 225
 ΠΡ. καλὸν γέ μοι τοῦναιδος ἐξωνείδισας.
 ΜΕ. κλαίοις ἂν, εἰ πράσσοις ἂ μὴ πράσσειν σε δεῖ.
 ΠΡ. οὐ χρῆν σε λῦσαι δέλτον, ἣν ἐγὼ ἔφερον.
 ΜΕ. οὐδὲ σέ φέρειν δεῖ πᾶσιν Ἑλλησιν κακά.
 ΠΡ. ἄλλοις ἀμιλλῶ ταῦτ', ἄφες δὲ τήνδ' ἐμοί. 230
 ΜΕ. οὐκ ἂν μεθείμην. ΠΡ. οὐδ' ἐγὼ γ' ἀφήσομαι
 ΜΕ. σκήπτρῳ τάχ' ἄρα σὸν καθαιμάξω κᾶρα.
 ΠΡ. ἀλλ' εὐκλεές τοι δεσποτῶν θνήσκειν ὕπερ.
 ΜΕ. μέθες· μακροὺς δὲ, δοῦλος ὢν, λέγεις λόγους.

218. σειραφόρους

220. πυρσότριχας

221. ποικιλοδέρμονας

222. Πηλεΐδας σὺν ὅπλοις

225. λίαν γε

227. κλαίοις

228. φέρω

230. ἄλλως ἀμιλλᾷ

223. Sequuntur duæ strophæ, totidem antistrophæ, et epodus, quas, utpote spurias, ad calcem fabulæ rejeci.

ΠΡ. ὦ δέσποτ', ἀδικούμεσθα· σὰς δ' ἐπιστολὰς 235
ἐξαρπάσας ὅδ' ἐκ χερῶν ἐμῶν βία,
Ἀγάμεμνον, οὐδὲν τῇ δίκη χρῆσθαι θέλει.

ΑΓ. ἔα. τίς ποτ' ἐν πύλαισι θόρυβος, καὶ λόγων ἀκοσμία ;
ΜΕ. οὐμός, οὐχ ὁ τοῦδε, μῦθος κυριώτερος λέγειν. 239
ΑΓ. σὺν δὲ τί τῷδ' ἐς ἔριν ἀφίξαι, Μενέλεως, βία τ' ἄγεις ;
ΜΕ. βλέψον εἰς ἡμᾶς, ἵν' ἀρχὰς τῶν λόγων ταύτας λάβω.
ΑΓ. μῶν τρέσας οὐκ ἀνακαλύψω βλέφαρον, Ἀτρέως γεγώς ;
ΜΕ. τήνδ' ὀρᾶς δέλτον, κακίστων γραμμάτων ὑπηρέτιν ;
ΑΓ. εἰσορῶ, καὶ πρῶτα ταύτην σῶν ἀπάλλαξον χερῶν.
ΜΕ. οὐ, πρὶν ἂν δείξω γε Δαναοῖς πᾶσι τάγγεγραμμένα.
ΑΓ. ἦ γὰρ οἶσθ' ἂ μὴ σε καιρὸς εἰδέναι, σήμαντρ' ἀνείς ;
ΜΕ. ὥστε σ' ἀλγῦναί γ' ἀνοίξας ἂ σὺ κάκ' εἰργάσω λάθρα.
ΑΓ. ποῦ δὲ κάλαβές νιν ; ὦ θεοί, σῆς ἀναισχύντου φρενός.
ΜΕ. προσδοκῶν σὴν παῖδ' ἀπ' Ἀργους εἰ στράτευμ' ἀφί-
ζεται. 249
ΑΓ. τί δὲ σὲ τὰμὰ δεῖ φυλάσσειν ; οὐκ ἀναισχύντου τόδε ;
ΜΕ. ὅτι τό βούλεσθαί μ' ἔκνιζε· σὸς δὲ δοῦλος οὐκ ἔφυν.
ΑΓ. οὐχὶ δεινά ; τὸν ἐμὸν οἰκεῖν οἶκον οὐκ ἐάσομαι ;
ΜΕ. πλάγια γὰρ φρονεῖς, τὰ μὲν νῦν, τὰ δὲ πάλαι, τὰ
δ' αὐτίκα. 253
ΑΓ. εὖ κεκόμψευσαι πονηρά. γλῶσσ' ἐπίφθονον σοφή.
ΜΕ. νοῦς δέ γ' οὐ βέβαιος ἄδικον κτῆμα κοῦ σαφὲς φίλοις.

238. ἔα· τίς δὴτ' ἐν π.

239. Præfixum ΠΡ.

245. Δαναοῖς ἅπασιν

246. ἦ γὰρ ἦσθ'

250. τί δέ σε

254. ἐκκεκόμψευσαι. Πονηρὸν

βούλομαι δέ σ' ἐξελέγξαι· καὶ σὺ μήτ' ὀργῆς ὑπο
¹ οὐτ' αὖ σ' ἀλγυνῶ λίαν ἐγώ.
 ἀποτρέπου τάληθες, ἵοῦτοι καταινῶ λίαν σ' ἐγώ.
 οἶσθ', ὅτ' ἐσπούδαζες ἄρχειν Δαναΐδαις πρὸς Ἴλιον,
 τῷ δοκεῖν μὲν οὐχὶ χρήζων, τῷ δὲ βούλεσθαι θέλων,
 ὡς ταπεινὸς ἦσθα, πάσης δεξιᾶς προσθιγγάνων, 260
 καὶ θύρας ἔχων ἀκλείστους τῷ θέλοντι δημοτῶν,
 καὶ διδούς πρόσρησιν ἐξῆς πᾶσι, κεῖ μή τις θέλοι,
 τοῖς τρόποις ζητῶν πρίασθαι τὸ φιλότιμον ἐκ μέσου.
 κατ' ἐπεὶ κατέσχευς ἀρχὰς, μεταβαλὼν ἄλλους τρόπους,
 τοῖς φίλοισιν οὐκ ἔτ' ἦσθα τοῖς πρὶν, ὡς πρόσθεν,
 φίλος, 265
 δυσπρόσιτος, ἔσω τε κλείθρων σπάνιος. ἄνδρα δ' οὐ
 χρεῶν
 τὸν ἀγαθὸν, πράσσοντα μεγάλα, τοὺς τρόπους μεθ-
 ιστάναι,
 ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις,
 ἡνίκ' ὠφελεῖν μάλιστα δυνατὸς ἐστὶν εὐτυχῶν.
 ταῦτα μὲν σε πρῶτ' ἐπῆλθον, ἵνα σε πρῶθ' εὖρον
 κακόν. 270
 ὡς δ' ἐς Αὐλιν ἦλθες αὐτὸς χῶ Πανελλήνων στρατὸς,
 οὐδὲν ἦσθ', ἀλλ' ἐξεπλήσσου τῇ τύχῃ τῇ τῶν θεῶν,
 οὐρίας πομπῆς σπανίζων, (Δαναΐδαι δ' ἀφιέναι
 ναῦς διήγγελλον, μάτην δὲ μὴ πονεῖν ἐν Αὐλίδι)

260. ἢς ἀπάσης

261. ἀκλήστους

263. ἐκ μέσου;

266. σπάνιος;

270. ταῦτα μὲν σοι... εὖρω

271. ἦλθες αὐθις

ὥς δ' ἀνολβον εἶχες ὄμμα σύγχυσίν τε, μὴ, νεῶν 275
 χιλίων ἄρχων, τὸ Πριάμου πεδῖον ἐμπλήσας δορὸς,
 καὶ με παρεκάλεις, Τί δράσω; τίνα δὲ πόρον εὖρω
 πόθεν;—

ὥστε μὴ στερέντα σ' ἀρχῆς ἀπολέσαι καλὸν κλέος.
 καὶ τ' ἐπεὶ Κάλχας ἐν ἱεροῖς εἶπε σὴν θῦσαι κόρην
 Ἀρτέμιδι, καὶ πλοῦν ἔσεσθαι Δαναΐδαις, ἡσθεὶς φρέ-
 νας, 280

ἄσμενος θύσειν ὑπέστης παῖδα· καὶ πέμπεις ἐκὼν,
 οὐ βία, (μὴ τοῦτο λέξης) σὴ δάμαρτι, παῖδα σὴν
 δεῦρ' ἀποστέλλειν, Ἀχιλλεῖ πρόφασιν ὥς γαμουμένην.
 καὶ θ' ὑποστρέψας, λεληῆσθαι μεταβαλὼν ἄλλας γραφὰς,
 ὥς φονεὺς οὐκέτι θυγατρὸς σῆς ἔσει μάλιστά γε. 285
 οὗτος αὐτὸς ἐστὶν αἰθὴρ, ὃς τὰδ' ἤκουσεν σέθεν.
 μυριοὶ δέ τοι πεπόνθασ' αὐτὸ πρὸς τὰ πράγματα·
 ἐκπονοῦσ' ἔχοντες, εἶτα δ' ἐξεχώρησαν κακῶς,
 τὰ μὲν ὑπὸ γνώμης πολιτῶν ἀσυνέτου, τὰ δ' ἐνδίκως,
 ἀδύνατοι γεγῶτες αὐτοὶ διαφυλάξασθαι πόλιν. 290
 Ἑλλάδος μάλιστ' ἔγωγε τῆς τάλαιπώρου στένω,
 ἢ, θέλουσα δρᾶν τι κεδνόν, βαρβάρους τοὺς οὐδένας
 καταγελῶντας ἐξανήσει· διὰ σέ καὶ τὴν σὴν κόρην.
 μηδέν' οὖν γένους ἑκατι προστάτην θείμην χθονὸς,
 μηδ' ὅπλων ἄρχοντα· νοῦν χρὴ τὸν στρατηλάτην ἔχειν

275. εἶχες ὄνομα
 276. ἄρχων Πριάμου τε
 277. ποθεν,
 278. ἀρχᾶς

284. λέλησαι
 289. γνώμας
 294. μηδέν' ἂν χρέους ἑκατι

πόλεος, ὡς ἄρχων ἀνὴρ πᾶς, ζύνεσιν ἦν ἔχων τύχη.

ΧΟ. δεινὸν, κασιγνήτοισι γίγνεσθαι λόγους, 297

μάχας θ', ὅταν ποτ' ἐμπέσωσιν εἰς ἔριν.

ΑΓ. βούλομαί σ' εἰπεῖν κακῶς αὖ βραχέα, μὴ λίαν ἄνω
βλέφαρα πρὸς τάναιδές ἀγαγὼν, ἀλλὰ σωφρονέστερον,
ὡς ἀδελφὸν ὄντ'· ἀνὴρ γὰρ χρηστὸς αἰδεῖσθαι φιλεῖ.
εἰπέ μοι, τί δεινὰ φυσᾶς, αἱματηρὸν ὄμμ' ἔχων;
τίς ἀδικεῖ σε; τοῦ κέχρησαι; λέκτρα χρήστ' ἐρᾶς
λαβεῖν; 303

οὐκ ἔχοιμ' ἂν σοι παρασχεῖν· ὦν γὰρ ἐκτήσω, κακῶς
ἦρχες· εἴτ' ἐγὼ δίκην δῶ σὼν κακῶν ὃ μὴ σφαλεῖς;
ἢ δάκνει σε τὸ φιλότιμον τοῦμόν; ἀλλ' ἐν ἀγκάλαις
εὐπρεπῇ γυναῖκα χρήζεις, τὸ λελογισμένον παρεῖς
καὶ τὸ καλόν, ἔχειν· πονηροῦ φωτὸς ἡδοναὶ κακαί.
ἀλλ' ἐγὼ, γνούς πρόσθεν οὐκ εὖ, μετεθέμην εὐ-
βουλίαν· 309

μαίνομαι; σὺ μᾶλλον, ὅστις, ἀπολέσας κακὸν λέχος,
ἀναλαβεῖν θέλεις, θεοῦ σοι τὴν τύχην διδόντος εὖ.
ῥμοσαν τὸν Τυνδάρειον ὄρκον οἱ κακόφρονες
φιλόγαμοι μνηστήρες· ἢ δέ γ' ἐλπίς, οἶμαι μὲν, θεός,
καζέπραξεν αὐτὸ μᾶλλον ἢ σὺ καὶ τὸ σὸν σθένος·

296. πόλεως

299. κακῶς εὖ, βραχέα μ. λ. ἂν φ

300. σωφρονέστερ^ο

301. Ἀνὴρ γὰρ αἰσχροὺς αἰδεῖσθ' οὐ
φιλεῖ.

303. λέκτρ' ἐρᾶς γε χρηστὰ λ.

305. δίκην δώσω κακῶν

308. ἔχειν;

309. εἰ δ' ἐγὼ—μετετέθην εὐβουλίᾳ.

314. ἐξέπραξεν

οὓς λαβὼν στράτευ' (ἔτοιμοι δ' εἰσὶ) μωρία φρενῶν·
οὐ γὰρ ἀσύνετον τὸ θεῖον, ἀλλ' ἔχει ξυνιέναι 316
τοὺς κακῶς παγέντας ὅρκους καὶ ξυνηναγκασμένους·
τάμ' αὖ οὐκ ἀποκτενῶ ἔγωγ' τέκνα· καὶ τὸ σὸν μὲν εὖ
παρὰ δίκης ἔσται, κακίστης εὐνίδος τιμωρία,
ἐμὲ δὲ συντήξουσιν νύκτες ἡμέραι τε δακρύοις, 320
ἄνομα δρῶντα κοῦ δίκαια παῖδας, οὓς ἐγείναμην.
ταῦτά σοι βραχέα λέλεκται, καὶ σαφῆ, καὶ ῥάδια·
εἰ δὲ μὴ βούλει φρονεῖν εὖ, τὰμ' ἐγὼ θήσω καλῶς.

ΧΟ. οἷδ' αὖ διάφοροι τῶν πάρος λελεγμένων
μύθων· καλῶς δ' ἔχουσι, φείδεσθαι τέκνων. 325

ΜΕ. αἶ, αἶ· φίλους ἄρ' οὐχὶ κέκτημαι τάλας.

ΑΓ. εἰ τοὺς φίλους γε μὴ θέλεις ἀπολλύναι.

ΜΕ. δείξεις δὲ ποῦ μοι πατρὸς ἐκ ταύτου γεγώς;

ΑΓ. ξυσσωφρονεῖν γὰρ, οὐχὶ συννοσεῖν, ἔφυν.

ΜΕ. εἰς κοινὸν ἀλγεῖν τοῖς φίλοισι χρὴ φίλους. 330

ΑΓ. εὖ δρῶν παρακάλει μ', ἀλλὰ μὴ λυπῶν ἐμέ.

ΜΕ. οὐκ ἄρα δοκεῖ σοι τάδε πονεῖν ξὺν Ἑλλάδι;

ΑΓ. Ἑλλάς δὲ σὺν σοὶ κατὰ θεῶν νοσεῖ τινα.

ΜΕ. σκήπτρῳ νυν αὖχει, σὸν κασίγνητον προδούς·
ἐγὼ δ' ἐπ' ἄλλας εἶμι μηχανάς τινας, 335
φίλους τ' ἐπ' ἄλλους.

315. στράτευέ γ' οἶμαι δ' εἴσει

316. Deest.

319. πέρα δίκης

321. ἐγείναμεν

326. αἶ αἶ· ... κεκτήμην

329. συνσωφρονεῖν σοι βούλομ', ἀλλ
οὐ συννοσεῖν

330. ἐς κοινὸν

333. κατὰ θεὸν

334. αὖχεῖς

ΑΓΓΕΛΟΣ.

ὦ Πανελλήνων ἀναξ

Ἀγάμεμνον, ἤκω παῖδά σοι τὴν σὴν ἄγων,
 ἦν Ἰφιγένειαν ὠνόμαζες ἐν δόμοις.
 μήτηρ δ' ὁμαρτεῖ, σῆς Κλυταιμνήστρας δέμας, 340
 καὶ παῖς Ὀρέστης, ὡς σὺ τερφθείης ἰδὼν,
 χρόνον παλαιὸν δωμάτων ἔκδημος ὢν.
 ἀλλ', ὡς μακρὰν ἔτεινον, εὖρυτον παρὰ
 κρήνην ἀναψύχουσι θηλύπουν βάσιν,
 αὐταί τε πῶλοί τ'· εἰς δὲ λειμώνων χλόην 345
 καθεῖμεν αὐτάς, ὡς βορᾶς γευσαίατο.
 ἐγὼ δὲ πρόδρομος, σῆς παρασκευῆς χάριν,
 ἤκω· πέπυσται γὰρ στρατὸς (ταχεῖα δὲ
 διῆξε φήμη) παῖδα σὴν ἀφιγμένην·
 πᾶς δ' εἰς θεῶν ὄμιλος ἔρχεται δρόμῳ, 350
 σὴν παῖδ' ὅπως ἴδωσιν· οἱ δ' εὐδαίμονες
 ἐν πᾶσι κλεινοὶ καὶ περίβλεπτοι ἴβροτοῖς. ἴβροτῶν
 λέγουσι δ'· Ὑμέναιός τις, ἥ τί πράσσεται;—
 ἥ πόθον ἔχων θυγατρὸς Ἀγαμέμνων· ἀναξ
 ἐκόμισε παῖδα;—τῶν δ' ἂν ἤκουσας τάδε· 355
 Ἀρτέμιδι προτελίζουσι τὴν νεανίδα
 Αὐλίδος ἀνάσση· τίς νιν ἄξεταί ποτε;—
 ἀλλ' εἶα, τὰπὶ τοισίδ' ἐξάρχου κανᾶ,

339. ὠνόμασάς ποτ' ἐν δόμοις

345. πῶλοί γ'

341. ὥστε τερφθείης

349. διῆξε

343. Εὖρυτον πάρα

στεφανοῦσθε κράτα· καὶ σὺ, Μενέλεως ἀναξ,
 ὑμέναιον εὐτρέπιζε, καὶ κατὰ στέγας
 λωτὸς βοάσθω, καὶ ποδῶν ἔστω κτύπος·
 φῶς γὰρ τόδ' ἤκει μακάριον τῇ παρθένῳ.

360

ΑΓ. ἐπήνεσ'· ἀλλὰ στεῖχε δωμάτων ἔσω·

τὰ δ' ἄλλ', ἰούσης τῆς τύχης, ἔσται καλῶς.

οἴμοι, τί φῶ δύστηνος; ἄρξομαι πόθεν;

365

εἰς οἷ' ἀνάγκης ζεύγματ' ἐμπεπτώκαμεν.

ὑπῆλθε daίμων, ὥστε τῶν σοφισμάτων

πολλῷ γενέσθαι τῶν ἐμῶν σοφώτερος.

ἡ δυσγένεια δ' ὥς ἔχει τι χρήσιμον·

καὶ γὰρ δακρῦσαι ῥαδίως αὐτοῖς ἔχει,

370

ἄνολβά τ' εἰπεῖν τῷ δὲ γενναίῳ φύσιν

ἅπαντα ταῦτα· προστάτην τε τοῦ βίου

τὸν δῆμον ἔχομεν, τῷ τ' ὅλῳ δουλεύομεν.

ἐγὼ γὰρ ἐκβαλεῖν μὲν αἰδοῦμαι δάκρυ,

τὸ μὴ δακρῦσαι δ' αὖθις αἰδοῦμαι τάλας,

375

εἰς τὰς μεγίστας ξυμφορὰς ἀφιγμένος.

εἶεν· τί φήσω πρὸς δάμαρτα τὴν ἐμήν;

πῶς δέξομαί νιν; ποῖον ὄμμα συμβαλῶ;

καὶ γάρ μ' ἀπώλεσ' ἐπὶ κακοῖς, ἅ μοι πάρα,

ἐλθοῦσ' ἄκλητος. εἰκότως δ' ἅμ' ἔσπετο

380

θυγατρὶ νυμφεύσουσα, καὶ τὰ φίλτατα

δώσουσ', ἵν' ἡμᾶς ὄντας εὐρήσει κακοὺς.

365. ἄρξομαι σέθεν.

366. ἐμπεπτώκαμεν;

372. προστάτην γε

375. αὖτις

381. νυμφεύουσα

τὴν δ' αὖ τάλαιναν παρθένον (τί παρθένον;
Αἰδῆς νιν, ὡς ἔοικε, νυμφεύσει τάχα)
ὡς ᾤκτισ'· οἶμαι γάρ νιν ἱκετεύσειν τάδε· 385

ὦ πάτερ, ἀποκτενεῖς με; τοιούτους γάμους
γήμειας αὐτὸς, χῶστις ἔστι σοι φίλος.—
παρῶν δ' Ὀρέστης ἐγγὺς ἀναβοήσεται
ἀσύνητα συνετῶς· ἔτι γάρ ἐστι νήπιος.
αἶ, αἶ· τὸν Ἑλένης ὡς μ' ἀπώλεσεν γάμον 390
γήμας ὁ Πριάμου Πάρις, ὃ μ' εἵργασται τάδε.

ΧΟ. καὶ γὰρ κατ' ὥκτειρ', ὡς γυναῖκα δεῖ ξένην
ὑπὲρ τυράννων ξυμφορᾶς καταστένειν.

ΜΕ. ἀδελφε, δός μοι δεξιᾶς τῆς σῆς θιγεῖν.

ΑΓ. δίδωμι· σὸν γὰρ τὸ κράτος, ἄθλιος δ' ἐγώ. 395

ΜΕ. Πέλοπα κατόμνυμ', ὃς πατὴρ τοῦμοῦ πατρὸς
τοῦ σοῦ τ' ἐκλήθη, τὸν τεκόντα τ' Ἀτρεά,
ἧ μὴν ἐρεῖν σοι τὰ πὸ καρδίας σαφῶς,
καὶ μὴ ὑπίτηδες μηδὲν, ἀλλ' ὅσον φρονῶ.
ἐγὼ σ' ἀπ' ὅσων ἐκβαλόντ' ἰδὼν δάκρυ, 400
ᾤκτειρα, κἀντὸς ἀνταφῆκά σοι πάλιν·
καὶ τῶν παλαιῶν ἐξαφίσταμαι λόγων,
οὐκ εἷς σε δεινός· εἶμι δ' οὐπὲρ εἶ σὺ νῦν·
καί σοι παραινῶ μήτ' ἀποκτείνειν τέκνον,
μήτ' ἀνθελέσθαι τοῦμόν· οὐ γὰρ ἔνδικον 405

383. τήνδ' αὖ

384. αἰδῆς

385. ἱκετεῦσα·

391. ὅς μ' εἵργασται

403. εἷς σέ

σέ μὲν στενάζειν, τὰμὰ δ' ἡδέως ἔχειν,
 θνήσκειν τε τοὺς σοὺς, τοὺς δ' ἐμοὺς ὀρᾶν φάος.
 τί βούλομαι γάρ; οὐ γάμους ἐξαιρέτους
 ἄλλους λάβοιμ' ἂν, εἰ γάμων ἰμείρομαι;
 ἀλλ' ἀπολέσας ἀδελφὸν, ὃν μ' ἥκιστ' ἔχρην, 410
 Ἑλένην ἔλωμαι, τὸ κακὸν ἀντὶ τὰγαθοῦ;
 ἄφρων, νέος τ' ἦν πρὶν τὸ πρᾶγμα δ' ἐγγύθεν
 σκοπῶν, ἐσεῖδον οἶον ἦν κτείνειν τέκνα.
 ἄλλως τέ μ' ἔλεος τῆς τάλαιπώρου κόρης
 εἰσῆλθε, συγγένειαν ἐννοουμένῳ, 415
 ἢ τῶν ἐμῶν ἕκατι θύεσθαι γάμων
 μέλλει· τί δ' Ἑλένης παρθένῳ τῇ σῇ μέτα;
 ἴτω στρατεία διαλυθεῖς ἐξ Αὐλίδος.
 σὺ δ' ὄμμα παῦσαι δακρύοις τέγγων τὸ σὸν,
 ἀδελφε, καμὲ παρακαλῶν εἰς δάκρυα. 420
 εἰ δέ τι κόρης σῆς θεσφάτων μέτεστί σοι,
 μὴ μοι μετέστω· σοὶ νέμω τοῦμόν μέρος.
 ἀλλ' εἰς μεταβολὰς ἦλθον ἀπὸ δεινῶν λόγων·
 εἰκὸς πέπονθα· τὸν ὁμόθεν πεφυκότα
 στέργων μετέπεσον· ἀνδρὸς οὐ κακοῦ τρόποι 425
 τοιοῖδε, χρῆσθαι τοῖσι βελτίστοις αἰεί.

ΧΟ. γενναῖ' ἔλεξας, Ταντάλῳ τε τῷ Διὸς
 πρέποντα· προγόνους οὐ καταισχύνεις σέθεν.
 ΑΓ. αἰνῶ σε, Μενέλα', ὅτι παρὰ γνώμην ἐμὴν

412. τὰ πράγματα δ'
 418. στρατιὰ

422. μή μοι
 429. Μενέλαος

ὑπέθηκας ὀρθῶς τοὺς λόγους, σοῦ τ' ἀξίως. 430

ἀλλ' ἤκομεν γὰρ εἰς ἀναγκαίας τύχας,

θυγατρὸς αἱματηρὸν ἐκπρᾶξαι φόνον.

ΜΕ. πῶς; τίς δ' ἀναγκάσει σε τήν γε σὴν κτανεῖν;

ΑΓ. ἅπας Ἀχαιῶν ξύλλογος στρατεύματος.

ΜΕ. οὐκ, εἴ νιν εἰς Ἄργος γ' ἀποστελεῖς πάλιν. 435

ΑΓ. λάθοιμι τοῦτ' ἂν, ἀλλ' ἐκεῖν' οὐ λήσομεν.

ΜΕ. τὸ ποῖον; οὔτοι χρὴ λίαν ταρβεῖν ὄχλον.

ΑΓ. Κάλχας ἐρεῖ μαντεύματ' Ἀργείων στρατῶ.

ΜΕ. οὐκ, ἦν θάνη γε πρόσθε· τοῦτο δ' εὐμαρές.

ΑΓ. τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν. 440

ΜΕ. κούδεν γε χρηστὸν, οὐδὲ χρήσιμον πάρα.

ΑΓ. ἐκεῖνο δ' οὐ δέδοικας, οὐμ' εἰσέρχεται;

ΜΕ. ὃν μὴ σὺ φράζεις, πῶς ὑπολάβοιμ' ἂν λόγον;

ΑΓ. τὸ Σισύφειον σπέρμα πάντ' οἶδεν τάδε.

ΜΕ. οὐκ ἔστ' Ὀδυσσεὺς ὃ τι σὲ κάμει πημανεῖ. 445

ΑΓ. ποικίλος αἰεὶ πέφυκε, τοῦ γ' ὄχλου μέτα.

ΜΕ. φιλοτιμία μὲν ἐνέχεται, δεινῶ κακῶ.

ΑΓ. οὐκ οὖν δοκεῖς νιν, στάντ' ἐν Ἀργείοις μέσοις,

λέξειν ἃ Κάλχας θέσφατ' ἐξηγήσατο,

430. ὑπέθηκες

443. πῶς ὑπολάβοιμεν λόγον;

436. λήσομαι.

447. φιλοτιμία

441. κούδεν γ' ἀχρηστον...παρόν.

448. οὐκοῦν δόκει νῦν

442. ὃ μ' εἰσέρχεται;

Post v. 430.

ΜΕ. παραχῇ γ' ἀδελφῶν τις δι' ἔρωτα γίγνεται,
πλεονεξίαν τε δωμάτων ἀπέπτυσα
τοιάνδε συγγένειαν ἀλλήλων πικράν.

κάμ' ὡς ὑπέστην θῦμα (καῖτα ψεύδομαι) 450
 Ἀρτέμιδι θύσειν; οἷς ξυναρπάσας στρατὸν,
 σὲ κάμ' ἀποκτείναντας Ἀργείους κόρην
 σφάξαι κελεύσει· καὶ πρὸς Ἄργος ἐκφύγω,
 ἐλθόντες αὐτοῖς τείχεσιν Κυκλωπίοις
 ἀναρπάσουσι καὶ κατασκάψουσι γῆν. 455
 τοιαῦτα τὰμὰ πῆματ'. ὦ τάλας ἐγὼ,
 ὡς ἠπόρημαι πρὸς θεῶν τὰ νῦν τάδε.
 ἔν μοι φύλαξον, Μενέλεως, ἀνὰ στρατὸν
 ἐλθὼν, ὅπως ἂν μὴ Κλυταιμνήστρα τάδε
 μάθῃ, πρὶν Αἴδῃ παῖδ' ἐμὴν προσθῶ λαβὼν, 460
 ὡς ἐπ' ἐλαχίστοις δακρύοις πρᾶσσω κακῶς.

ΧΟ. μάκαρες, οἱ μετρίας θεοῦ, στροφή.
 μετὰ τε σωφροσύνας μετέ-
 σχον λέκτρων Ἀφροδίτας,
 γαλανεῖα χρησάμενοι 465
 μαινομένων οἷστρων, ὅθι δὴ
 δίδυμ' Ἔρως ὁ χρυσοκόμας
 τόξ' ἐντείνεται χαρίτων,
 τὸ μὲν ἐπ' εὐαίῳι πότμῳ,
 τὸ δ' ἐπὶ συγχύσει βιοτᾶς. 470
 ἀπενέπω νιν ἀμετέρων,

451. ὃς ξυναρπάσας

466. μαινόμεν' οἷστρων

455. ξυναρπάσουσι

467. Deest ὁ

Post v. 461.

ὑμεῖς τε σιγῇν, ὦ ξένοι, φυλάσσετε.

Κύπρι καλλίστα, θαλάμων

εἴη δ' ἐμοὶ μετρία

μὲν χάρις, πόθοι δ' ὅσιοι,

καὶ μετέχοιμι τᾶς Ἀφροδί-

475

τας, πολλὰν δ' ἀποθείμαν.

διάφοροι δὲ φύσεις βροτῶν, ἀντιστροφή.

διάφοροι δὲ τρόποι· τὸ δ' ὀρθ-

ῶς ἐσθλὸν σαφὲς αἰεί·

τροφαί θ' αἱ παιδευομένων

480

μέγα φέρουσιν εἰς ἀρετάν·

τό τε γὰρ αἰδεῖσθαι σοφία,

τάν τ' ἐξαλλάσσουσιν ἔχει

χάριν, ὑπὸ γνώμας ἐσορᾶν

τὸ δέον, ἐνθεν δόξα φέρει

485

κλέος ἀγήρατον βιοτᾶς.

μέγα τι θηρεύειν ἀρετάν,

γυναιξὶ μὲν κατὰ Κύ-

πριν κρυπτάν, ἐν ἀνδράσι δ' αὖ

κόσμος ἔνδον, ὃ μυριοπλη-

¹ ἔργον 490

θῇ μείζω πόλιν αὖξει.

ἔμολες, ὦ Πάρις, * * *

ἐπαδός.

* * * * *

473. εἴη δέ μοι

476. πολλάν τ'

478. διάτροποι δὲ τρόποις· ὁ δ' ὀρθὸς

480. παιδευόμεναι

481. φέρουσ'

482. σοφία

485. ἐνθα δόξαν

486. βιοτάν.

490. ὁ μυριοπληθής

492. ὦ Πάρις, ἥ τε σύ γε

βούκολος ἀργενναῖς ἐτράφης
 Ἰδαίαις παρὰ μόσχοις,
 βάρβαρα συρίζων, Φρυγίων 495
 αὐλῶν * * * * ἀντίπαλον πνοῶν
 Ὀλύμπου καλάμοις πλέκων,
 (εὐθηλοι δ' ἐτρέφοντο βόες,
 ὅτε σε κρίσις ἔμενεν θεῶν)
 ἐλεφαντοδέτων πάροι- 500
 θεν δόμων, ὃς τᾶς Ἑλένας
 ἐν ἀντώποισι βλεφάροις
 ἔρωτας ἔδωκας,
 ἔρωτι δ' αὐτὸς ἐπτοάθης·
 ὅθεν ἔρις ἔρις 505
 Ἑλλάδα σὺν δορὶ ναυσί τ' ἄγει
 εἰς πέργαμα Τροίας.

ἰοῦ, ἰοῦ.

μεγάλαι μεγάλων εὐδαιμονίαι.
 τὴν τοῦ βασιλέως 510

494. ἰδέας	503. ἔρωτα δέδωκας
498. δὲ τρέφοντο	505. ἔρις ἔριν
499. ἔμενε	507. ἐς Τροίαν πέργαμα
502. ἀντώπος βλεφάροισιν	508. ἰὼ, ἰὼ

Pto vv. 496. 497.

αὐλῶν, Ὀλύμπου καλάμοις
μυήματα πλέκων

Post v. 499.

ἃ σ' Ἑλλάδα πέμπει

ἴδετ' Ἰφιγένειαν, ἀνασσαν ἐμήν,
 τὴν Τυνδάρεώ τε Κλυταιμνήστραν,
 ὡς ἐκ μεγάλων βεβλαστήκασ',
 ἐπὶ τ' εὐμήκεις ἤκουσι τύχας·
 θεοὶ δ' οἱ κρείσσους οἳ τ' ὀλβοφόροι 515
 τοῖς οὐκ εὐδαίμοσι θνητῶν.

στῶμεν, Χαλκίδος ἔκγονα θρέμματα·
 τὴν βασίλειαν
 δεξώμεθ' ὄχων ἅπο μὴ σφαλερῶς,
 ἀγανῶς δὲ χεροῖν μαλακῇ γνώμῃ, 520
 μὴ ταρβήσῃ τὸ νεωστὶ μολὸν
 τόδε κλεινὸν τέκνον Ἀγαμεμνόνιον.
 μὴ δὴ θόρυβον, μῆδ' ἐκπληξιν
 ξεῖναι ξείναις παρέχωμεν.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ὄρνιθα μὲν τόνδ' αἴσιον ποιούμεθα, 525
 τὸ σόν τε χρηστὸν καὶ λόγων εὐφημίαν·
 ἐλπίδα δ' ἔχω τιν' ὡς ἐπ' ἐσθλοῖσιν γάμοις
 πάρειμι νυμφαγωγός. ἀλλ' ὀχημάτων

512. Τυνδάρεον τε

513. ἐβλαστήκασ'

515. θεοὶ γ'

516. τῶν θνατῶν

519. ὄχλων προ ὄχων

521. ταρβήσῃ νεωστὶ μοι μ.

522. τὸ κλ. τ. Ἀγαμέμνονος

523. μὴ δὲ θόρυβον

Post v. 519. ἐπὶ τὴν γαῖαν

Post v. 523. ταῖς Ἀργείαις

ἔξω πορεύεθ' ἄς φέρω φερνάς κόρη,
 καὶ πέμπετ' εἰς μέλαθρον εὐλαβούμενοι. 530
 σὺ δ', ὦ τέκνον μοι, λείπε πωλικούς ὄχους,
 ἀβρὸν τιθεῖσα κῶλον, ἀσθενές θ' ἅμα.
 καὶ μοὶ χερός τις ἐνδότῳ στηρίγματα,
 θάκους ἀπήνης ὡς ἂν ἐκλίπω καλῶς.
 οἱ δ' εἰς τὸ πρόσθε στήτε πωλικῶν ζυγῶν, 535
 φοβερὸν γὰρ ἀπαράμυθον ὄμμα πωλικόν.
 καὶ παῖδα τόνδε, τὸν Ἀγαμέμνονος γόνον,
 λάζυσθ' Ὀρέστην· ἔτι γάρ ἐστι νήπιος.
 τέκνον, καθεύδεις πωλικῷ δαμείς ὄχῳ;
 ἔγειρ' ἀδελφῆς ἐφ' ὑμέναιον εὐτυχῶς· 540
 εἰνδρός γὰρ ἀγαθοῦ κῆδος, αὐτὸς ἐσθλὸς ὢν,
 λίψει, τὸ τῆς Νηρήδος ἰσόθεον γένος.
 αὖ σέβας ἐμοὶ μέγιστον, Ἀγαμέμνων ἀναξ,
 ἤκομεν, ἐφετμαῖς οὐκ ἀπιστοῦσαι σέθεν.

533. καὶ μοι 535. αἰδ' ἐς τὸ πρόσθεν 542. τὸ Νηρήδος παιδὸς i. γ.

Post v. 532.

ὕμεῖς δὲ νεανίδαισιν ἀγκάλαις ἐπι
 δέξασθε, καὶ πορεύσατ' ἐξ ὀχημάτων.

Post v. 542.

ἔξῃς κάθησο δεῦρό μου ποδὸς τέκνον,
 πρὸς μητέρ' Ἰφιγένεια, μακαρίαν δέ με
 ξέναισι ταῖσδε πλησία σταθεῖσα δὸς,
 καὶ δεῦρο δὴ πατέρα πρόσσειπε σὸν φίλον.

543. 544. In Edd. hi versiculi præpositos habent vv. 545. 546.
 Proxime sequuntur tres alii,

ἐγὼ δὲ βούλομαι τὰ σὰ στέρν', ὦ πάτερ,
 ὑποδραμοῦσα, προσβαλεῖν διὰ χρόνου.
 ποθῶ γὰρ ὄμμα δὴ σόν. ὀργισθῆς δὲ μή.

ΙΦΙΓΕΝΕΙΑ.

- ὦ μήτερ, ὑποδραμουῦσά σ' (ὀργισθῆς δὲ μὴ) 545
 πρὸς στέρνα πατρὸς στέρνα τὰμὰ προσβαλῶ.
 ΚΛ. ἀλλ', ὦ τέκνον, χρή· φιλοπάτωρ δ' αἰεί ποτ' εἶ
 μάλιστα παίδων, τῷδ' ὅσους ἐγὼ ἔτεκον.
 ΙΦ. ὦ πάτερ, ἐσεῖδόν σ' ἀσμένῃ πολλῷ χρόνῳ.
 ΑΓ. καὶ γὰρ πατὴρ σέ· τόδ' ἴσον ὑπὲρ ἀμφοῖν λέγεις. 550
 ΙΦ. χαῖρ'· εὖ δέ μ' ἀγαγὼν πρὸς σ' ἐποίησας, πάτερ.
 ΑΓ. οὐκ οἶδ' ὅπως φῶ τοῦτο, καὶ μὴ φῶ, τέκνον.
 ΙΦ. ἔα. ὥς οὐ βλέπεις εὐκηνον, ἄσμενός μ' ἰδῶν.
 ΑΓ. πόλλ' ἀνδρὶ βασιλεῖ καὶ στρατηλάτῃ μέλει.
 ΙΦ. παρ' ἐμοὶ γενοῦ νῦν, μὴ 'πὶ φροντίδας τρέπον. 555
 ΑΓ. ἀλλ' εἰμὶ παρὰ σοὶ νῦν ἅπας, κούκ ἄλλοθι.
 ΙΦ. μέθες νυν ὄφρυν, ὄμμα τ' ἔκτεινον φίλον.
 ΑΓ. ἰδού· γέγηθά σ' ὥς γέγηθ' ὀρῶν, τέκνον.
 ΙΦ. κάπειτα λείβεις δάκρυ' ἀπ' ὀμμάτων σέθεν;
 ΑΓ. μακρὰ γὰρ ἡμῖν ἢ 'πιούσ' ἀπουσία. 560
 ΙΦ. ¹ οὐκ οἶδα, φίλταθ', ὃ τι λέγεις σύ μοι, πάτερ.
 ΑΓ. ξυνετὰ λέγουσα μᾶλλον εἰς οἶκτόν μ' ἄγεις.
 ΙΦ. ἀσύνετα νῦν ἐροῦμεν, εἰ σέ γ' εὐφρανῶ.
 ΑΓ. παπαί· τὸ σιγαῖν οὐ σθένω· σὲ δ' ἤνεσα.

545. ὑποδραμουῦσά γ'

546. περιβαλῶ

547. χρῶ pro χρή et praeſix. ΑΓ.

548. παίδων τῶνδ',

550. πατὴρ σε

553. ἔα· ὥς οὐ βλέπεις μ'

555. πρὸς ἐμοῦ γενοῦ νῦν, καὶ μὴ 'πὶ

557. νῦν

558. γέγηθ' ἕως γέγηθά σ' ὀρῶν

563. ἀσύνετα μὲν γ'

- ΙΦ. μέν, ὦ πάτερ, κατ' οἶκον ἐπὶ τέκνοις σέθεν. 565
 ΑΓ. θέλω· τὸ δὲ θέλειν οὐκ ἔχων ἀλγύνομαι.
 ΙΦ. ὅλουντο λόγχοι, καὶ τὰ Μενέλεω κακά.
 ΑΓ. ἄλλους ὀλεῖ πρόσθ', ἅμ' ἐδιολέσαντ' ἔχει.
 ΙΦ. ὡς πολλὸν ἀπῆσθα χρόνον ἐν Αὐλίδος μυχοῖς.
 ΑΓ. καὶ νῦν γέ μ' ἴσχει δὴ τι μὴ στέλλειν στρατόν. 570
 ΙΦ. ποῦ τοὺς Φρύγας λέγουσιν ὤκισθαι, πάτερ;
 ΑΓ. οὐ μήποτ' οἰκεῖν ὤφελ' ὁ Πριάμου Πάρις.
 ΙΦ. μακράν γ' ἀπαίρεις, ὦ πάτερ, λιπὼν ἐμέ.
 ΑΓ. ¹εἰς ταὐτὸν ἦκεις, ὦ κόρη, σὺ σὺ πατρί.
 ΙΦ. φεῦ. εἴθ' ἦν καλὸν ἐμοὶ σοί τ', ἄγειν ξύμπλουν ἐμέ. 575
 ΑΓ. ἔτ' ἔστι καὶ σοὶ πλοῦς, ἵνα μνήσει πατρός.
 ΙΦ. ξὺν μητρὶ πλεύσας, ἣ μόνῃ πορεύσομαι;
 ΑΓ. μόνῃ, μονωθεῖς ἀπὸ πατρὸς καὶ μητέρος.
 ΙΦ. ἡπού μ' ἐς ἄλλα δώματ' οἰκίζεις, πάτερ;
 ΑΓ. ἔασον· οὐ τοι χρὴ τάδ' εἰδέναι κόρας. 580
 ΙΦ. σπεῦδ' ἐκ Φρυγῶν μοι, θέμενος εὖ τάκει, πάτερ.
 ΑΓ. θῦσαί με θυσίαν πρῶτα δεῖ τιν' ἐνθάδε.
 ΙΦ. ἀλλὰ ξὺν ἱεροῖς χρὴ τό γ' εὖσεβες σκοπεῖν.
 ΑΓ. εἴσει σύ· χερνίβων γὰρ ἐστήξεις πέλας.
 ΙΦ. στήσομεν ἄρ' ἀμφὶ βωμόν, ὦ πάτερ, χορούς; 585
 ΑΓ. ζηλῶ σέ μᾶλλον ἢ 'μὲ, τοῦ μηδὲν φρονεῖν.

566. θέλω γε· τὸ θέλειν δ'

568. πρόσθεν, ἅ με

571. ὠκῆσθαι

573. Deest γ'

575. φεῦ· εἴθ' ἦν καλόν μοι

576. αἰτεῖς τί; καί σοι

580. ἔα γέ τ'. οὐ χρὴ τοι τάδ'

583. τοδ' εὖσεβες

584. ἐστήξῃ

586. ζηλῶ σε

χώρει δὲ μελάρων ἐντὸς, ὀφθῆναι κόραις,
 πικρὸν φίλημα δοῦσα δεξιάν τε μοι,
 μέλλουσα δαρὸν πατρὸς ἀποικήσειν χρόνον.
 ὦ στέρνα, καὶ παρηδες, ὦ ξανθαὶ κόμαι.

590

ὥς ἄχθος ἡμῖν ἐγένεθ' ἡ Φρυγῶν πόλις,
 Ἑλένη τε. παύω τοὺς λόγους, ταχεῖα γὰρ
 νοτὶς διώκει μ' ὀμμάτων ψαύσαντά σου·
 ἴθ' εἰς μέλαθρα. σὲ δὲ παραιτοῦμαι τάδε,
 Λήδας γένεθλον, εἰ κατωκτίσθην ἄγαν,
 μέλλων Ἀχιλλεῖ θυγατέρ' ἐκδώσειν ἐμήν·
 ἀποστολαὶ γὰρ μακάριαι μὲν, ἀλλ' ὅμως
 δάκνουσι τοὺς τεκόντας, ὅταν ἄλλοις δόμοις
 παῖδας παραδιδῶ πολλὰ μοχθήσας πατήρ.

595

ΚΛ. οὐχ ὧδ' ἀσύνετός εἰμι· πείσεσθαι δ' ἐμέ
 καυτήν δόκει τάδ', (ὥστε μὴ σὲ νουθετεῖν)
 ὅταν ξὺν ὑμεναίοισιν ἐξάγω κόρην.

600

ἀλλ' ὁ νόμος αὐτὰ τῷ χρόνῳ ξυνισχανεῖ.
 τοῦνομα μὲν οὖν παῖδ' οἶδ' ὅτῳ κατήνεσας,
 γένους δὲ ποίου, χῶπόθεν, μαθεῖν θέλω.

605

ΑΓ. Αἰγίνα θυγάτηρ ἐγένετ' Ἀσωποῦ πατρός.

ΖΛ. ταύτην δὲ θνητῶν ἢ θεῶν ἔξευξε τίς;

ΑΓ. Ζεὺς· Αἰακὸν δ' ἔφυσεν, Οἰνώνης πρόμον.

ΖΛ. τοῦ δ' Αἰακοῦ παῖς τίς κατέσχε δώματα;

588. δεξιάν τ' ἐμοὶ

590. παρηδες

600. δέ με

601. μή σε

603. συνισχάνει

606. ἐγείνατ'

607. ἔξευξε τίς;

- ΑΓ. Πηλεύς. ὁ Πηλεύς δ' ἔσχε Νηρέως κόρην. 610
 ΚΛ. θεοῦ διδόντος, ἥ βία θεῶν λαβών;
 ΑΓ. Ζεὺς ἡγγύησε, καὶ δίδωσ' ὁ κύριος.
 ΚΑ. γαμεῖ δὲ ποῦ νιν; ἥ κατ' οἶδμα πόντιον;
 ΑΓ. Χείρων ἴν' οἰκεῖ σεμνὰ Πηλίου βάθρα.
 ΚΛ. οὐ φασὶ Κενταύρειον ψκίσθαι γένος; 615
 ΑΓ. ἐνταῦθ' ἔδαισαν Πηλέως γάμους θεοί.
 ΚΛ. Θέτις δ' ἔθρεψεν, ἥ πατήρ, Ἀχιλλέα;
 ΑΓ. Χείρων, ἴν' ἦθη μὴ μάθοι κακῶν βροτῶν.
 ΚΛ. φεῦ. σοφός θ' ὁ θρέψας, χῶ διδούς σοφώτερος.
 ΑΓ. τοιόσδε παιδὸς σῆς ἀνὴρ ἔσται πόσις. 620
 ΚΛ. οὐ μεμπτός. οἰκεῖ δ' ἄστυ ποῖον Ἑλλάδος;
 ΑΓ. Ἀπιδανὸν ἀμφὶ ποταμὸν, ἐν Φθίας ὄροις.
 ΚΛ. ἐκεῖσ' ἀπάξει σὴν ἐμήν τε παρθένον;
 ΑΓ. κείνῳ μελήσει ταῦτα τῷ κεκτημένῳ.
 ΚΛ. ἀλλ' εὐτυχοίτην. τίνι δ' ἐν ἡμέρᾳ γαμεῖ; 625
 ΑΓ. ὅταν σελήνης εὐτυχῆς ἔλθῃ κύκλος.
 ΚΛ. προτέλεια δ' ἤδη παιδὸς ἔσφαξας θεᾶ;
 ΑΓ. μέλλω, 'πὶ ταύτῃ καὶ καθέσταμεν τύχῃ.
 ΚΛ. κάπειτα δαίσεις τοὺς γάμους ἐς ὕστερον;
 ΑΓ. θύσας γε θύμαθ', ἃ με χρεὼν θῆσαι θεοῖς. 630
 ΚΛ. ἡμεῖς δὲ θοίνην ποῦ γυναιξὶ θήσομεν;
 ΑΓ. ἐνθάδε, παρ' εὐπρύμνοισιν Ἀργείων πλάταις.

613. ἥ κατ' οἶδμα πόντιον;

614. Πηλείου

615. οἰκεῖσθαι

618. μὴ μάθη

619. φεῦ· σοφός γ'

625. εὐτυχείτην

628. μέλλω γ', ἐπὶ ταύτῃ

629. ἐσύστερον

630. ἄπερ μ' ἐχρῆν

- . καλῶς γ', ἀναγκαίως τε· συνένεγκαι δ' ὅμως.
 . οἶσθ' οὖν ὃ δρᾶσον, ᾧ γύναι; πιθοῦ δέ μοι.
 .. ¹τί χρῆμα; ἐπέισθην καὶ πάρος λόγοις σέθεν. 635
 . ¹τί χρῆμα; πείθεσθαι γὰρ εἴθισμαι σέθεν.
 . ἡμεῖς μὲν ἐνθάδ', οὐπὲρ ἐσθ' ὁ νυμφίος—
 . μητρός τί χωρὶς δράσεθ' ὧν με δρᾶν χρεών;
 . ἐκδώσομεν σὴν παῖδα Δαναϊδῶν μέτα.
 . ἡμᾶς δὲ ποῦ χρὴ τηνικαῦτα τυγχάνειν;
 . χώρει πρὸς Ἄργος, παρθένους τε τημέλει. 640
 . λιποῦσα παῖδα; τίς δ' ἀνασχήσει φλόγα;
 . ἐγὼ παρέξω φῶς, ὃ νυμφίοις πρέπει.
 . οὐχ ὁ νόμος οὗτος· ἦ σὺ φαῦλ' ἡγεῖ τάδε;
 . οὐ καλὸν ἐν ὄχλῳ σ' ἐξομιλῆσθαι στρατοῦ.
 . καλὸν τεκοῦσαν τὰμά γ' ἐκδοῦναι τέκνα. 645
 . καὶ τὰς γ' ἐν οἴκῳ μὴ μόνας εἶναι κόρας.
 . ὀχυροῖσι παρθενῶσι φρουροῦνται καλῶς.
 . πιθοῦ. ΚΛ. μὰ τὴν ἄνασσαν, Ἀργεῖαν θεάν.
 ἐλθὼν σὺ τᾶξω πρᾶσσε, τὰν δόμοις δ' ἐγώ.
- Γ. οἴμοι· μάτην ἦξ', ἐλπίδος δ' ἀπεςφάλην, 650
 ἐξ ὀμμάτων δάμαρτ' ἀποστεῖλαι θέλων.
 σοφίζομαι δὲ, καπὶ τοῖσι φιλτάτοις
 τέχνας πορίζω, πανταχῇ νικώμενος.

633. καλῶς δ'

643. καὶ σὺ δὲ φαῦλ' ἡγῇ τάδε.

637. μητρός τι χ. δ. ἄν με

649. δὲ προ σὺ

Post v. 649.

ᾧ χρὴ παρῆναι νυμφίοις παρθένοις.

χρὴ δ' ἐν δόμοισιν ἄνδρα τὸν σοφὸν τρέφειν
 γυναῖκα χρηστὴν κάγαθὴν, ἥ μὴ τρέφειν. 655

ΧΟ. ἤξει δὴ Σιμόεντα καὶ στροφή.
 δῖνας ἀργυροειδεῖς
 ἄγυρις Ἑλλάνων στρατιάς,
 ἀνά τε ναυσὶ καὶ ξὺν ὅπλοις
 Ἴλιον, εἰς τὸ Τροίας 660
 Φοιβήϊον δάπεδον,
 τὰν Κασσάνδραν ἴν' ἀκού-
 ω ρίπτειν ξανθοὺς πλοκάμους,
 χλωροκόμῳ στεφάνῳ δάφνας
 κοσμηθεῖσαν, ὅταν θεοῦ 665
 μαντόσυνοι πνεύσωσ' ἀναγκαι.
 στάσσονται δ' ἐπὶ περγάμων ἀντιστρ.
 Τροίας, ἀμφί τε τείχῃ
 Τρῶες, ὅταν χάλκασπις Ἄρης
 πόντιος εὐπρώροισι πλάταις 670
 εἰρεσία πελάζῃ
 Σιμουντίοις ὀχέτοις,
 τὰν τῶν ἐν αἰθέρι δις-

659. ναυσὶν

670. εὐπόροισι

666. παντόσυνοι

Post v. 653.

ὅμως δὲ σὺν Κάλχαντι τῷ θηηπόλῳ,
 τὸ τῆς θεοῦ φίλον γ', ἐμοὶ δ' οὐκ εὐτυχές,
 ἐξιστορήσω εἰμι, μόχθον Ἑλλάδος.

σῶν Διοσκούρων Ἑλέαν
 ἐκ Πριάμου κομίσαι θέλων 675
 εἰς γὰν Ἑλλάδα δοριπόνους
 ἀσπίσι καὶ λόγχαις Ἀχαιῶν.
 Πέργαμον δὲ, Φρυγῶν ἰπόλιν, ἔρυμα ἐπφδός.
 λαῖνους περὶ πύργους
 κυκλώσας δορὶ φοινίφ, 680
 λαιμοτόμους κεφαλὰς σπάσας,
 πέρσας κατὰκρας πόλιν,
 θήσει κόρας πολυκλαύ-
 τους, δάμαρτά τε τὰν Πριάμου.
 μήτ' ἐμοὶ, 685
 μήτ' ἐμοῖσι τέκνων τέκνοις
 ἐλπὶς ἄδε ποτ' ἔλθοι,
 οἶαν αἱ πολύχρυσοι
 Λυδαί, καὶ Φρυγῶν ἄλοχοι
 στάσουσι, παρ' ἱστοῖς 690
 μυθεῦσαι τὰδ' ἐς ἀλλήλας·
 Τίς ἄρα μ', εὐπλοκάμους κόμας
 δακρυόεν τανύσας, πατρίδος

680. ἄρει φοινίφ

690. στήσουσι

681. λαιμητόμους

693. ἔρυμα δακρυόεντ' ἀκούσας

684. Deest τὰν

Post v. 681.

πόλισμα Τροίας

Post v. 684.

αἱ δὲ Διὸς Ἑλένα
 κόρα πολύκλαντος ἐσέϊται
 πόσιν προλιποῦσα.

ὀλομένας ἀπολωτιεῖ,
 διὰ σέ, τὰν κύκνου δολιχαύχενος ἔκγονον; 695
 εἰ δὴ φάτις ἔτυμος, ὥς
 ἔτυχεν Λήδα.
¹ * * ὄρνιθι πταμένῳ, ¹ πλαθεῖς
 Διὸς ὅτ' ἠλλάχθη δέμας, εἴτ'
 ἐν δέλτοισι Πιερίσιν 700
 μῦθοι τάδ' ἐς ἀνθρώπους
 ἤνεγκαν παρὰ καιρὸν ἄλλως.—

ΑΧΙΛΛΕΥΣ.

ποῦ τῶν Ἀχαιῶν ἐνθάδ' ὁ στρατηλάτης;
 τίς ἂν φράσειε προσπόλων τὸν Πηλέως
 ζητοῦντά νιν παῖδ' ἐν πύλαις Ἀχιλλέα; 705
 οὐκ ἐξ ἴσου γὰρ μένομεν Εὐρίπου πέλας·
 οἱ μὲν γὰρ ἡμῶν ὄντες ἄζυγες γάμων,
 οἴκους ἐρήμους ἐκλιπόντες, ἐνθάδε
 θάσσουσ' ἐπ' ἀκταῖς, οἱ δ' ἔχοντες ἐννίδας
 καὶ παῖδας· οὕτω δεινὸς ἐμπέπτωκ' ἔρως 710
 τῆσδε στρατείας Ἑλλάδ', οὐκ ἄνευ θεῶν.
 τοῦμόν μὲν οὖν δίκαιον ἐμὲ λέγειν χρεῶν·
 ἄλλος δ' ὁ χρήζων αὐτὸς ὑπὲρ αὐτοῦ φράσει.
 γῆν γὰρ λιπὼν Φάρσαλον, ἠδὲ Πηλέα,

694. οὐλομένας

695. γόνον pro ἔκγονον

696. ἔτυχε Λήδ' ὄρνιθ' ἰπταμένῳ

699. ἀλλάχθη

700. ἐν δέλτοις Πιερίσι

709. ἐπ' ἀκτάς

710. ἀπαιδεν pro καὶ παῖδας

711. Ἑλλάδι γ' οὐκ

713. ὑπὲρ αὐτοῦ

μένω 'πὶ λεπταῖς ταισίδ' Εὐρίπου ῥοαῖς, 715
 Μυρμιδόνas ἴσχων· οἱ δ' αἰεὶ προσκείμενοι
 λέγουσ'· Ἀχιλλεῦ, τί μένομεν; πόσον χρόνον
 ἔτ' ἐκμετρῆσαι χρὴ πρὸς Ἴλιον στόλον;
 δρᾷ γ', εἴ τι δράσεις, ἢ ἅπαρ οἴκαδε στρατὸν,
 τὰ τῶν Ἀτρεϊδῶν μὴ μένων μελλήματα.— 720

- ΚΛ. ὦ παῖ θεᾶς Νηρηῆδος, ἔνδοθεν λόγων
 τῶν σῶν ἀκούσας· ἐξέβην πρὸ δωματίων.
 ΑΧ. ὦ πότνι αἰδῶς, τήνδε τίνα λεύσσω ποτὲ
 γυναιῖκα, μορφὴν εὐπρεπῇ κεκτημένην;
 ΚΛ. οὐ θαῦμά σ' ἡμᾶς ἀγνοεῖν, οὐς μὴ πάρος 725
 κατεῖδες· αἰνῶ δ' ὅτι σέβεις τὸ σωφρονεῖν.
 ΑΧ. τίς εἶ; τί δ' ἦλθες Δαναῖδων εἰς ξύλλογον,
 γυνὴ πρὸς ἄνδρας ἀσπίσιν πεφραγμένους;
 ΚΛ. Λήδας μὲν εἰμι παῖς, Κλυταιμνήστρα δέ μοι
 ὄνομα, πόσις δέ μουστὶν Ἀγαμέμνων ἀναξ. 730
 ΑΧ. καλῶς ἔλεξας ἐν βραχεῖ τὰ καίρια.
 αἰσχροὺς δέ μοι γυναιξὶ συμβάλλειν λόγους.
 ΚΛ. μείνον· τί φεύγεις; δεξιάν γ' ἐμῇ χειρὶ
 ξύναψον, ἀρχὴν μακαρίαν νυμφευμάτων.
 ΑΧ. τί φῆς; ἐγὼ σοι δεξιάν; αἰδοίμεθ' ἂν 735
 Ἀγαμέμνον', εἰ ψαύοιμεν ὧν μή μοι θέμις.

715. ταῖσδέ γ' Εὐρίπου πνοαῖς

716. οἷ μ' αἰεὶ

717. πόσον χρόνον

720. μελλήματα

727. τίς δ' εἶ;

730. πόσις δέ μοι 'στὶν

733. δεινὸν πρὸ μένων

- ΚΛ. θέμις μάλιστα, τὴν ἐμὴν ἐπεὶ γαρμεῖς
παῖδ', ὧ θεᾶς παῖ ποντίας Νηρηίδος.
- ΑΧ. ποίους γάμους φῆς; ἀφασία μ' ἔχει, γύναι,
εἰ μή τι παρανοοῦσα καινουργεῖς λόγον. 740
- ΚΛ. πᾶσιν τόδ' ἐμπέφυκεν, αἰδεῖσθαι φίλους
καινοὺς ὀρώσι, καὶ γάμου μεμνημένοις.
- ΑΧ. οὐ πώποτ' ἐμνήστευσα παῖδα σὴν, γύναι,
οὐδ' ἐξ Ἀτρειδῶν ἠλθέ μοι λόγος γάμων.
- ΚΛ. τί δῆτ' ἂν εἶη; σὺ πάλιν αὖ λόγους ἐμούς 745
θαύμαζ', ἐμοὶ γὰρ θαύματ' ἐστὶ τὰ παρὰ σοῦ.
- ΑΧ. εἵκαζε· κοινόν ἐστιν εἰκάζειν τάδε·
ἄμφω γὰρ ἐψευδόμεθα τοῖς λόγοις ἴσως.
- ΚΛ. ἀλλ' ἢ πέπονθα δεινά; μνηστεύω γάμους
οὐκ ὄντας, ὡς εἴξασιν· αἰδοῦμαι τάδε. 750
- ΑΧ. ἴσως ἐκερτόμησε κάμῃ καὶ σέ τις.
ἀλλ' ἀμελία δὸς αὐτὰ, καὶ φαύλως φέρε.
- ΚΛ. χαῖρ'· οὐ γὰρ ὀρθοῖς ὄμμασιν σ' ἔτ' εἰσορῶ,
ψευδῆς γενομένη, καὶ παθοῦς ἀνάξια.
- ΑΧ. καὶ σοὶ τόδ' ἐστὶν ἐξ ἐμοῦ· πόσιν δὲ σὸν 755
στείχω ματεύσων τῶνδε δωμάτων ἔσω.
- ΠΡ. ὦ ξέν', Αἰακοῦ γένεθλον, μείνον' ὦ, σέ τοι λέγω
τὸν θεᾶς γεγῶτά· παῖδα, καὶ σέ τὴν Λήδας κόρην.
- ΑΧ. τίς ὁ καλῶν, πύλας παροίξας; ὡς τεταρβηκῶς καλεῖ.

739. ἔφησθ' pro φῆς

748. ἀμφῶ γὰρ οὐ ψευδόμεθα

749. ἀλλ' ἢ πέπονθα δεινά· sine interr.

755. καί σοι

757. ὡς σέ τοι λέγω.

- ΠΡ. δούλος· οὐχ ἀβρύνομαι τῷδ'· ἡ τύχη γάρ οὐκ ἐᾷ. 760
 ΑΧ. τίνος; ἐμὸς μὲν οὐχί· χωρὶς τὰμὰ κάγαμέμονος.
 ΠΡ. τῇσδε τῆς πάροιθεν οἴκων, Τυνδάρεω δόντος πατρός.
 ΑΧ. ἔσταμεν φράζ', εἴ τι χρήζεις, ὧν μ' ἐπέσχεις οὐνεκα.
 ΠΡ. ἢ μόνω παρόντε δῆτα ταῖσδ' ἐφέστατον πύλαις;
 ΑΧ. ὡς μόνοιν λέγοις ἄν· ἔξω δ' ἐλθὲ βασιλείων δόμων. 765
 ΠΡ. ὦ τύχη, πρόνοιά θ' ἡ 'μή, σῶσον οὐς ἐγὼ θέλω.
 ΑΧ. ὁ λόγος εἰς μέλλοντα σώσει χρόνον· ἔχει δ' ὄγκον τινά.
 ΚΛ. δεξιᾶς ἑκατι μὴ μέλλ', εἴ τι μοι χρήζεις λέγειν.
 ΠΡ. οἶσθα δῆτά μ' ὅστις ὧν σοὶ καὶ τέκνοις εὐνους ἔφυν;
 ΚΛ. οἶδά σ' ὄντ' ἐγὼ παλαιὸν δωμάτων ἐμῶν λάτριν. 770
 ΠΡ. χῶτι μ' ἐν ταῖς σαῖσι φερναῖς ἔλαβεν Ἀγαμέμνων ἀναξ;
 ΚΛ. ἦλθες εἰς Ἄργος μεθ' ἡμῶν, κάμους ἦσθ' αἰεὶ ποτε.
 ΠΡ. ᾧδ' ἔχει· καὶ σοὶ μὲν εὐνους εἰμὶ, σῶ δ' ἦσσον πόσει.
 ΚΛ. ἐκκάλυπτε νῦν ποθ' ἡμῖν, οὔστινας λέγεις λόγους.
 ΠΡ. παῖδα σὴν πατὴρ ὁ φύσας αὐτόχειρ μέλλει κτανεῖν.
 ΚΛ. πῶς; ἀπέπτυσ', ὦ γεραιέ, μῦθον· οὐ γὰρ εὖ φρονεῖς.
 ΠΡ. φασγάνῳ λευκὴν φονεύων τῆς τάλαιπώρου δέρην.
 ΚΛ. ὦ τάλαιν' ἐγὼ· μεμηνῶς ἄρα τυγχάνει πόσις;
 ΠΡ. ἀρτίφρων, πλὴν εἰς σέ καὶ σὴν παῖδα· τοῦτο δ' οὐ φρονεῖ.
 ΚΛ. ἐκ τίνος λόγου; τίς αὐτὸν οὐπάγων ἀλαστόρων; 780
 ΠΡ. θέσφαθ', (ὥς γε φησὶ Κάλχας) ἵνα πορευῇται στρατὸς

760. ἡ τύχη γάρ μ' οὐκ ἐᾷ

762. τῶνδε τῶν πάροιθεν

764. ἡ μόνω πάροιθεν δῆτα

765. Ριπὴκον ΚΛ. ὡς μόνοις

766. εἰς μέλλοντ' ἂν ᾤσῃ

768. μὴ μέλ'

769. οἶσθα δῆτά γ'

771. χῶτι δὴ με ταῖς σαῖς φερναῖς

781. στρατὸς.

- ΚΛ. ποῖ; τάλαιν' ἐγὼ, τάλαινα δ' ἦν πατὴρ μέλλει κτανεῖν.
 ΠΡ. Δαρδάνου πρὸς δώμαθ', Ἑλένην Μενέλεως ὅπως λάβῃ.
 ΚΛ. εἰς ἅρ' Ἴφιγένειαν Ἑλένης νόστος ἦν πεπρωμένος; 784
 ΠΡ. πάντ' ἔχεις. Ἀρτέμιδι θύσειν παῖδα σὴν μέλλει πατήρ.
 ΚΛ. ὁ δὲ γάμος τίν' εἶχε πρόφασιν, ὅς μ' ἐκόμισεν ἐκ δόμων;
 ΠΡ. ἴν' ἀγάγοις χαίρουσ' Ἀχιλλεῖ παῖδα νυμφεύσουσα σὴν.
 ΚΛ. ὦ θύγατερ, ἥκεις ἐπ' ὀλέθρῳ καὶ σὺ καὶ μήτηρ σέθεν.
 ΠΡ. οἰκτρὰ πάσχετον δύ' οὔσαι· δεινὰ δ' Ἀγαμέμνων ἔτλη.
 ΚΛ. οἴχομαι τάλαινα· δάκρυον ὄμματ' οὐκέτι στέγει. 790
 ΠΡ. εἶπερ ἀλγεινὸν τὸ τέκνων στερομένην δακρυῖν.
 ΚΛ. σὺ δὲ τὰδ, ὦ γέρον, πόθεν φῆς εἰδέναι πεπυσμένος;
 ΠΡ. δέλτον ὠχόμην φέρων σοι, πρὸς τὰ πρὶν γεγραμμένα.
 ΚΛ. οὐκ ἔων, ἥ ξυγκελεύων παῖδ' ἄγειν θανουμένην; 794
 ΠΡ. μὴ μὲν οὖν ἄγειν· φρονῶν γὰρ ἔτυχε σὸς πόσις τότε εὔ.
 ΚΛ. κατὰ πῶς φέρων γε δέλτον οὐκ ἐμοὶ δίδως λαβεῖν;
 ΠΡ. Μενέλεως ἀφείλεθ' ἡμᾶς, ὃς κακῶν τῶνδ' αἷτιος.
 ΚΛ. ὦ τέκνον Νηρηῖδος, ὦ παῖ Πηλέως, κλύεις τάδε;
 ΑΧ. ἔκλυον οὔσαν ἀθλίαν σε, τὸ δ' ἐμὸν οὐ φαύλως φέρω.
 ΚΛ. παῖδά μου κατακτενοῦσι, σοῖς δολώσαντες γάμοις. 800
 ΑΧ. μέμφομαι ἀγῶ πόσει σῶ, κούχ' ἄπλως οὔτω φέρω.
 ΚΛ. οὐκ ἐπαιδεσθήσομαι ἔγὼ προσπεσεῖν τὸ σὸν γόνυ,
 θνητὸς ἐκ θεᾶς γεγῶτα· τί γὰρ ἐγὼ σεμνύνομαι;
 ἐπὶ τίνι σπουδαστέον μοι μᾶλλον, ἢ τέκνου πέρι;
 ἀλλ' ἄμυνον, ὦ θεᾶς παῖ, τῇ τ' ἐμῇ δυσπραξίᾳ, 805

786. τίν' εἶχε τὴν πρόφασιν, ἢ μ'

787. ἀγάγῃς... νυμφεύσουσα

790. δάκρυν τ'

800. γάμοις;

802. οὐκ ἐπαιδεσθήσομαί γε

804. ἐπὶ τίνος

τῇ τε λεχθείσῃ δάμαρτι σῇ, μάτην μὲν, ἀλλ' ὅμως.
 σοὶ καταστέψας· ἐγὼ νιν ἦγον ὡς γαμουμένην,
 νῦν δ' ἐπὶ σφαγὰς κομίζω· σοὶ δ' ὄνειδος ἵξεται,
 ὅστις οὐκ ἤμυνας· εἰ γὰρ μὴ γάμοισιν ἐζύγης,
 ἀλλ' ἐκλήθης γοῦν ταλαίνης παρθένου φίλος πόσις.
 πρὸς γενειάδος σε, πρὸς σε δεξιᾶς, πρὸς μητέρος· 811
 ὄνομα γὰρ τὸ σὸν μ' ἀπώλεσ', ᾧ σ' ἀμυνάθειν χρεών.
 οὐκ ἔχω βωμὸν καταφυγεῖν ἄλλον, ἢ τὸ σὸν γόνυ·
 οὐδὲ φίλος οὐδεὶς πέλας μοι· τὰ δ' Ἀγαμέμνωνος κλύεις
 ὠμά, καὶ πάντολμ'. ἀφίγμαι δ', ὥσπερ εἰσορᾶς, γυνὴ
 ναυτικὸν στράτευμ' ἀναρχον, καπὶ τοῖς κακοῖς θρασὺν,
 χρήσιμον δ', ὅταν θέλωσιν. ἦν δὲ τολμήσης σύ μου
 χεῖρ' ὑπερτεῖναι, σεσώσμεθ'· ἦν δὲ μὴ, οὐ σεσώσμεθα.

ΧΟ. δεινὸν τὸ τίκτειν, καὶ φέρει φίλτρον μέγα·

πασὶν τε κοινὸν ἐσθ' ὑπερκάμνειν τέκνων. 820

ΑΧ. ὑψηλόφρων μοι θυμὸς αἵρεται πρόσω,

ἐπίσταται δὲ τοῖς κακοῖσι τ' ἀσχαλᾶν,

μετρίως τε χαίρειν τοῖσιν ἐξωγκωμένοις.

λελογισμένοι γὰρ οἱ τοιοῖδ' εἰσὶν βροτῶν,

ὀρθῶς διαζῆν τὸν βίον, γνώμης μέτα. 825

ἔστιν μὲν οὖν ἔν' ἡδὺ μὴ λῖαν φρονεῖν,

ἔστιν δὲ χῶπου χρήσιμον γνώμην ἔχειν.

ἐγὼ δ', ἐν ἀνδρὸς εὐσεβεστάτου τραφεῖς

Χείρωνος, ἔμαθον τοὺς τρόπους ἀπλοῦς ἔχειν·

811. πρὸς σῆς δεξιᾶς, πρὸς τε
μητέρος

814. Οὐδεὶς γελᾷ μοι

818. εἰ δὲ μὴ

820. πασὶν τε κοινόν, ἔσθ'

824, 825, Choro tribuuntur.

καὶ τοῖς Ἀτρεΐδαις, ἣν μὲν ἡγῶνται καλῶς, 830
 πεισόμεθ', ὅταν δὲ μὴ καλῶς, οὐ πείσομαι·
 ἀλλ' ἐνθάδ', ἐν Τροίᾳ τ', ἐλευθέραν φύσιν
 παρέχων, Ἄρην τὸ κατ' ἐμὲ κοσμήσω δορί.
 σέ δ', ὦ σχέτλια παθοῦσα πρὸς τῶν φιλτάτων,
 ἀ δὴ κατ' ἄνδρα γίγνεται νεανίαν, 835
 τοσοῦτον οἶκτον περιβαλὼν καταστελῶ·
 κοῦποτε κόρη σὴ πρὸς πατρός σφαγήσεται,
 ἐμὴ φατισθεῖς· οὐ γὰρ ἐμπλέκειν πλοκάς
 ἐγὼ παρέξω σῶ πόσει τούμὸν δέμας.
 τοῦνομα γάρ, εἰ καὶ μὴ σίδηρον ἤρατο, 840
 τούμὸν φονεύσει παῖδα σὴν, (τὸ δ' αἴτιον
 πόσις σὸς), ἀγνὸν δ' οὐκέτ' ἐστὶ σῶμ' ἐμὸν,
 εἰ δι' ἐμ' ὀλεῖται, διὰ τε τοὺς ἐμοὺς γάμους,
 ἢ δεινὰ τλᾶσα κούκ ἀνεκτὰ παρθένος.
 θαυμαστὰ δ' ὡς ἀνάξι' ἡτιμάσμεθα· 845
 ἐγὼ κάκιστος ἦν ἄρ' Ἀργείων ἀνὴρ,
 ἐγὼ τὸ μῆδεν, (Μενέλεως δ' ἐν ἀνδράσιν)
 ὡς οὐχὶ Πηλέως, ἀλλ' ἀλάστορος γεγώς,
 εἵπερ φονεύει τούμὸν ὄνομα σῶ πόσει.
 μὰ τὸν δι' ὑγρῶν κυμάτων τεθραμμένον 850
 Νηρέα, φυτουργὸν Θέτιδος ἢ μ' ἐγείνατο,
 οὐχ ἄψεται σῆς θυγατρὸς Ἀγαμέμνων ἀναξ,
 οὐδ' εἰς ἄκραν χεῖρ', ὥστε προσβαλεῖν πέπλοις·

831. In fine, οὐ πεισόμεθα.

833. Ἄρει τῷ κατ' ἐμὲ

845. ἡτιμασμένη

ἡ Σίπυλος ἔσται πόλις, (ὄρισμα βαρβάρων,
 ὅθεν πεφύκασ' οἱ στρατηλάται γένος) 855
 Φθία δὲ τοῦμόν τ' οὐδαμοῦ κεκλήσεται.
 πικροὺς δὲ προχύτας χέρνιβας τ' ἐνάρξεται
 Κάλχας ὁ μάντις, (τίς δὲ μάντις ἔστ' ἀνὴρ;) 860
 ὃς ὀλίγ' ἀληθῆ, πολλὰ δὲ ψευδῆ, λέγει
 τυχών· ὅταν δὲ μὴ τύχη, διοίχεται.
 ἡ τῶν γάμων ἑκατι, μυρίαί κόραι
 θηρώσι λέκτρον τοῦμόν· εἴρηται τόδε·
 ἀλλ' ὕβριν ἐς ἡμᾶς ὕβρις' Ἀγαμέμνων ἀναξ·
 χρῆν δ' αὐτὸν αἰτεῖν τοῦμόν ὄνομ' ἐμοῦ πάρα,
 θήραμα παιδός· (ἡ Κλυταιμνήστρα δ' ἐμοὶ 865
 μάλιστ' ἐπέισθη θυγατέρ' ἐκδοῦναι πόσει)
 ἔδωκά τ' αὖν Ἑλλησιν, εἰ πρὸς Ἴλιον
 ἐν τῷδ' ἔκαμνε νόστος· οὐκ ἡρνούμεθ' ἂν
 τὸ κοινὸν αὔξειν, ὧν μέτ' ἐστρατεύομεν.
 νῦν δ' οὐδέν εἰμι, παρά γε τοῖς στρατηλάταις, 870
 ἐν εὐμαρεῖ δὲ δρᾶν τε καὶ μὴ δρᾶν καλῶς.
 τάχ' εἴσεται σίδηρος, (ὄν, πρὶν εἰς Φρύγας
 ἐλθεῖν φόνον, κηλῖσιν αἵματος χρανῶ)
 εἴ τις με τὴν σὴν θυγατέρ' ἐξαιρήσεται.
 ἀλλ' ἡσύχαζε· θεὸς ἐγὼ πέφηνά σοι 875
 μέγιστος, οὐκ ὦν· ἀλλ' ὅμως γενήσομαι.

854. ἡ Σίπυλος

856. τοῦμόν sine τ'

857. ἀνάξεται

861. ἡ τῶν γαμούντων

865. ἡ Κλ. δέ μοι

867. ἔδωκέ τ' ἂν

869. ἐστρατευνόμεν

871. ἐν εὐμαρεῖ τε

873. φόνον...αἵματι

- ΧΟ ἔλεξας, ὦ παῖ Πηλέως, σοῦ τ' ἄξια,
καὶ τῆς ἐναλίας δαίμονος, σεμνῆς θεοῦ.
- ΚΛ. φεῦ. πῶς ἂν σ' ἐπαινέσαιμι μὴ λίαν λόγους,
μήτ' ἐνδεῶς, μήτ' ἀπολέσαιμι τὴν χάριν; 880
αἰνούμενοι γὰρ ἄγαθοὶ τρόπον τινὰ
μισοῦσι τοὺς αἰνοῦντας, ἣν αἰνῶσ' ἄγαν.
αἰσχύνομαι δὲ παραφέρουσ' οἰκτροὺς λόγους,
ιδία νοσοῦσα· σὺ δ' ἄνοσος κακῶν ἐμῶν·
ἀλλ' οὖν ἔχει τι σχῆμα, κὰν ἄπωθεν ἦ, 885
ἀνὴρ ὁ χρηστὸς δυστυχοῦντας ὠφελεῖν.
οἰκτερε δ' ἡμᾶς· οἰκτρὰ γὰρ πεπόνθαμεν·
ἢ πρῶτα μὲν σὲ γαμβρὸν οἰηθεῖς ἔχειν,
κενὴν κατέσχον ἐλπίδ'. εἶτα σοὶ τάχα
ὄρνις γένοιτ' ἂν, σοῖς τε μέλλουσιν γάμοις, 890
θανοῦσ' ἐμὴ παῖς· ὃ σε φυλάξασθαι χρεών.
ἀλλ' εὖ μὲν ἀρχὰς εἶπας, εὖ δὲ καὶ τέλη·
σοῦ γὰρ θέλοντος, παῖς ἐμὴ σωθήσεται.
βούλει νιν ἰκέτιν σὸν περιπτύξαι γόνυ;
ἀπαρθέεντα μὲν τὰδ· εἰ δέ σοι δοκεῖ, 895
ἥξει δι' αἰδοῦς, ὅμμι' ἔχουσ' ἐλεύθερον.
ἢ μὴ παρούσης, ταῦτ' αὖ τεύξομαι σέθεν;
- ΑΧ. μενέτω κατ' οἴκους· σεμνὰ γὰρ σεμνύνεται.
- ΚΛ. ὅμως δ', ὅσον γε δυνατόν, αἰδεῖσθαι χρεών.
- ΑΧ. σὺ μήτε σὴν παῖδ' ἔξαγ' ὄψιν εἰς ἐμὴν, 900

881. οἱ ἄγαθοὶ
882. ἐὰν αἰνῶσ'
888. μὲν σε

889. εἰτά σοι
890. τοῖσι προ σοῖς τε

μήτ' εἰς ὄνειδος ἀμαθὲς ἔλθωμεν, γύναι.
στρατὸς γὰρ ἀθρόος, ἀργὸς ὦν τῶν οἴκοθεν,
λέσχας πονηρὰς καὶ κακοστόμους φιλεῖ.
πάντως δέ μ' ἱκετεύοντες ἤξετ' εἰς ἴσον,
εἴτ' ἀνικέτευτος ἦν· ἐμοὶ γὰρ ἐστ' ἀγών. 905
μέγιστος ὑμᾶς ἐξαπαλλάξαι κακῶν.
ὥς ἔν γ' ἀκούσας ἴσθι μὴ ψευδῶς μ' ἐρεῖν·
ψευδῇ λέγων μὲν καὶ μάτην ἐγκερτομῶν,
θάνοιμι· μὴ θάνοιμι δ', ἣν σώσω κόρην.

ΚΛ. ὄναιο, συνεχῶς δυστυχοῦντας ὠφελῶν. 910

ΑΧ. ἄκουε δὴ νυν, ἵνα τὸ πρᾶγμ' ἔχῃ καλῶς.

ΚΛ. τί τοῦτ' ἔλεξας; ὥς ἀκουστέον γέ σου.

ΑΧ. πείθωμεν αὐτῆς πατέρα βέλτιον φρονεῖν.

ΚΛ. κακός τίς ἐστι, καὶ λίαν ταρβεῖ στρατόν.

ΑΧ. ἀλλ' οὖν λόγοι γε καταπαλαίουσιν λόγους. 915

ΚΛ. ψυχρὰ μὲν ἐλπίς· τί δὲ χρεῶν με δρᾶν, φράσον.

ΑΧ. ἱκέτευ' ἐκείνον πρῶτα μὴ κτείνειν τέκνα·
ἦν δ' ἀντιβαίνει, πρὸς ἐμέ σοι πορευτέον.
καὶ δὴ τὸ χρῆζον ἐπίθεν· οὐ τοῦμόν χρεῶν
χωρεῖν, ἔχει γὰρ τοῦτο τὴν σωτηρίαν· 920
κἀγὼ τ' ἀμείνων πρὸς φίλον γενήσομαι.
στρατὸς τ' ἂν οὐ μέμψαιτό μ', εἰ τὰ πράγματα
λελογισμένως πράσσοιμι μᾶλλον ἢ σθένει,

905. ἦς πρὸ ἦν

908. λέγων δέ

911. δὴ νῦν

913. αὐτίς πρὸ αὐτῆς

915. ἀλλ' οἱ λόγοι γε

916. τί δὲ χρή με δρᾶν

918. ἂν πρὸ ἦν

919. εἰ γὰρ τὸ χρῆζον ἐπίθετ'

Post v. 923. καλῶς δὲ κρανθέντων πρὸς ἡδονὴν φίλοις.

σοί τ' ἂν γένοιτο κὰν ἐμοῦ χωρὶς τάδε.

ΚΛ. ὥς σῶφρον' εἶπας. δραστέον δ' ἅ σοι δοκεῖ. 925

ἦν δ' αὖ τι μὴ πράσσωμεν ὧν ἐγὼ θέλω,
ποῦ σ' αὖθις ὀψόμεσθα; ποῦ χρή μ' ἀθλίαν
ἐλθούσαν εὐρεῖν σὴν χέρ', ἐπίκουρον κακῶν;

ΑΧ. ἡμεῖς σε φύλακες, οὐ χρεῶν, φυλάξομεν.
μή τις σ' ἴδῃ στείχουσιν ἐπτοημένην 930

Δαναῶν δι' ὄχλου, μηδὲ πατρῶν δόμον
αἴσχυν'. ὁ γάρ τοι Τυνδάρεως οὐκ ἄξιος
κακῶς ἀκούειν· ἐν γὰρ Ἑλλησιν μέγας.

ΚΛ. ἔσται τὰδ'. ἄρχε· σοί με δουλεύειν χρεῶν.
εἰ δ' εἰσὶ θεοὶ, δίκαιος ὧν ἀνὴρ σύ γε 935
ἐσθλῶν κυρήσεις· εἰ δὲ μὴ, τί δεῖ πονεῖν;

ΧΟ. τίς ἄρ' ὑμέναιος διὰ λωτοῦ Λίβυος, στροφή.

μετά τε φιλοχόρου κιθάρας,
συρίγγων θ' ὑπο καλαμοεσ-
σᾶν ἔστασεν ἰακχάν, 940
ὅτ' ἀνὰ

Πήλιον αἰ καλλιπλόκαμοι

Πιερίδες ἐπὶ δαιτὶ θεῶν

χρυσεοσάνδαλον ἵχνος

ἐν γὰ κρούουσαι 945

Πηλέως εἰς γάμον ἦλθον

926. ἦν δ' αὖτὰ μὴ πράσσωμεν ἂν ἐ. θ.

929. φυλάσσομεν

934. ἔστιν τὰδ'

939. καλαμόεσσαν

940. ἔστασαν ἰαχάν

943. ἐν δαιτὶ

μελωδοί, Θέτιν ἀχήμασι τόν τ' Αἰακίδαν
 Κενταύρων ἀν' ὄρεσι κλέου-
 σαι Πηλιάδα καθ' ὕλαν;
 ὁ δὲ Δαρδανίδας, Διὸς 950
 λέκτρων τρύφημα φίλον,
 χρυσέοισιν ἄφυσσε λοι-
 βὰν ἐν κρατήρων γυάλοις,
 ὁ Φρύγιος Γανυμήδης.
 παρὰ δὲ λευκοφαῇ ψάμαθον 955
 εἰλισσόμεναι κύκλῳ
 πεντήκοντα κόραι Νη-
 ρέως γάμους ἐχόρευσαν.
 ἀνὰ δ' ἐλάταισι, στεφανώδει τε χλόα, ἀντιστροφή.
 θίασος ἔμολεν ἵπποβότας 960
 Κενταύρων ἐπὶ δαῖτα τὰν
 θεῶν κρατήρᾳ τε Βάκχου.
 Μέγα δ' ἀν-

 ἐκλαγον, ὦ Νηρηΐ κόρα,

 παῖδες Θεσσαλαί, μέγα φῶς 965

 Φοῖβος ὁ μάντις, ὁ μουσᾶν τ'

 εἰδὼς γεννάσεις

 Χείρων ἐξονόμασεν,

 ὃς ἤξει χθόνα λογχήρεσι σὺν Μυρμιδόνων

947. ἰαχήμασι

948. ἐν ὄρεσι κλύνουσαι

956. κύκλια

957. Νηρῆος

965. παῖδες αἱ Θεσσαλαί

966. μάντις ὁ Φοῖβος,

968. ἐξωνόμασεν

ἀσπισταῖς, Πριάμοιο κλει- 970

νὰν γαῖαν ἐκπυρώσων,

περὶ σώματι χρυσέων

ὅπλων Ἑφαιστοπόνων

κεκορυθμένος ἔνδυτ' ἐκ

θεᾶς ματρὸς δωρήματ' ἔχων 975

Θέτιδος, ἃ νιν ἔτικτε

μακάριον.—τότε δαίμονες

τᾶς εὐπατρίδος γάμον

Νηρήδων ἔθεσαν πρῶ-

τας Πηλέως θ' ὑμεναίους. 980

σέ δ' ἐπὶ κάρᾳ ἐπιδός.

στέψουσιν καλλικόμαν

πλόκαμον Ἀργεῖοι, βαλιὰν

ἔλαφον ὥστε πετραίων

ἀπ' ἄντρων ἐλθοῦσαν ὀρεῖ- 985

αν, ἥ μόσχον ἀκήρατον,

[βρότειον αἰμάσσοντες λαιμόν,]

οὐ σύριγγι τραφεῖσαν, οὐδ'

ἐν ροιβδήσει βουκολιῶν,

παρὰ δὲ ματρὶ νυμφοκόμῳ 990

¹ * * Ἰναχίδαῖς γάμον. ¹ κλεινόν

970. ἀσπισταῖσι

979. Νηρηίδος

981. κάρᾳ

983. γ' αἰλίαν pro βαλιὰν

984. Deest ἔλαφον

985. ὀρέων pro ὀρείαν

986. Deest ἥ

989. βουκόλων

990. παρὰ δὲ μητέρι νυμφοκόμον

ποῦ τὸ τᾶς αἰδοῦς πρόσωπον,
 ὅποτε τὸ μὲν ἄσεπτον ἔχει
 δύναμιν, αἱ δ' ἀρετὰ κατόπι-
 σθεν θνατοῖς ἀμελεῖται,
 995
 ἀνομία δὲ νόμων κρατεῖ,
 καὶ κοινὸς ἀγὼν βροτοῖς
 μή τις θεῶν φθόνος ἔλθῃ;

1. ἔξηλθον οἴκων, προσκοπούμενη ἰδέμας ^{1 vel πόδα}
 Ἀγαμέμνονος τοῦδ', ὃς ἐπὶ τοῖς αὐτοῦ τέκνοις 1000
 ἀνόσια πράσσωσιν ἀντίχ' εὐρεθήσεται.
 2. Λήδας γένεθλον, ἐν καλῷ σ' ἔξω δόμων
 εὖρηχ', ἵν' εἴπω παρθένου χωρὶς λόγους,
 οὓς οὐκ ἀκούειν τὰς γαμουμένας πρέπει.
 1. τί δ' ἔστιν, οὗ σοι καιρὸς ἀντιλάζυται; 1005
 2. ἔκπεμπε παῖδα δωμάτων πατρὸς μέτα
 ὥς χέρνιβες πάρεισιν εὐτρεπισμέναι,
 προχύται τε, βάλλειν πῦρ καθάρσιον χερσίν,
 μόσχοι τε, πρὸ γάμων ἅς θεᾷ πεσεῖν χρεῶν

999. πόσιν pro δέμας
 1007. ἠντρεπισμέναι

1008. πῦρ καθάρειον ἐκ χερῶν

Post v. 992.

τᾶς αἰδοῦς
 ἢ τὸ τᾶς ἀρετᾶς δύνασιν ἔχει
 σθένειν τι πρόσωπον,

Post v. 999.

χρόνιον ἀπόντα, κάκλελοιπότα στέγας
 ἐν δακρύοισι θ' ἢ τάλαινα παῖς ἐμῇ,
 πολλὰς ἰεῖσα μεταβολὰς ὁδυρμάτων,
 θάνατον ἀκούσας, ὃν πατὴρ βουλευέται.
 μνήμην δ' ἄρ' εἶχον πλησίον βεβηκότος

- Ἄρτεμίδι, μέλανος αἵματος φυσήματα. 1010
- ΚΛ. τοῖς ὀνόμασιν μὲν εὖ λέγεις, τὰ δ' ἔργα σου
οὐκ οἶδ' ὅπως χρή μ' ὀνομάσασαν εὖ λέγειν.
χώρει δὲ, θύγατερ, ἐκτός· οἶσθα γὰρ πατρὸς
πάντως ἃ μέλλει· χυπὸ σοῖς πέπλοις ἄγε
λαβοῦσ' Ὀρέστην, σὸν κασίγνητον, τέκνον. 1015
ἰδου, πάρεστιν ἥδε πειθαρχοῦσά σοι
τὰ δ' ἄλλ' ἐγὼ πρὸ τῆσδε κάμαντῆς φράσω.
- ΑΓ. τέκνον, τί κλάεις, οὐδ' ἔθ' ἠδέως ὀράς,
εἰς γῆν δ' ἐρείσας ὄμμα, πρόσθ' ἔχεις πέπλους;
- ΚΑ. φεῦ. τίν' ἂν λάβοιμι τῶν ἐμῶν ἀρχὴν κακῶν; 1020
ἅπασι γὰρ πρώτοισι χρήσασθαι πάρα.
- ΑΓ. τί δ' ἔστιν; ὥς μοι πάντες εἰς ἓν ἦκετε,
ξύνχυσιν ἔχοντες καὶ ταραγμὸν ὁμμάτων.
- ΚΛ. εἴφ' ἂν ἐρωτήσω σε γενναίως, πόσι.
- ΑΓ. οὐδὲν κελευσμοῦ δεῖ σ'· ἐρωτᾶσθαι θέλω. 1025
- ΚΛ. τὴν παιδα τὴν σὴν τὴν τ' ἐμὴν μέλλεις κτανεῖν;
- ΑΓ. ἔα. τλήμονά τ' ἔλεξας, ὑπονοεῖς θ' ἃ μὴ σε χρή.
- ΚΛ. ἔχ' ἥσυχος,
κάκεϊνό μοι τὸ πρῶτον ἀπόκριναι πάλιν.
- ΑΓ. σὺ δ', ἦν γ' ἐρωτᾷς εἰκότ', εἰκότ' ἂν κλύοις. 1030
- ΚΛ. οὐκ ἄλλ' ἐρωτῶ, καὶ σὺ μὴ λέγ' ἄλλα μοι.

1011. ὀνόμασι

1014. μέλλει γε... τοῖς πέπλοις

1017. πρὸς τῆσδε

1018. τί κλαίεις; οὐδέ θ' ἠδέως ὀράς

1020. ΙΦ. praefixum.

1025. δεῖ γ'

1027. τλήμονά γ'

1028. Deest in Ald.

1030. εἰκότα κλύεις

1031. οὐκ, ἀλλ' ἐρ.

Post v. 1021. κὰν ὑστάτοις, κὰν μέσοις πανταχοῦ.

- Γ. ὦ πότνια μοῖρα, καὶ τύχη, δαίμων τ' ἐμός.
 Λ. κάμὸς γε, καὶ τῆσδ', εἰς τριῶν δυσδαιμόνων.
 Γ. τί δ' ἡδίκησαι; ΚΛ. τοῦτ' ἐμοῦ πεύθει πάρα;
 ὁ νοῦς δδ' αὐτὸς νοῦν ἔχων οὐ τυγχάνει. 1035
 Γ. ἀπωλόμεσθα· προδέδοται τὰ κρυπτά μου.
 Λ. πάντ' οἶδα, καὶ πεπύσμεθ', ἃ σὺ μέλλεις με δρᾶν
 αὐτὸ δὲ τὸ σιγαῖν ὁμολογοῦντός ἐστί σου,
 καὶ τὸ στενάζειν πολλά· μὴ κάμης λέγων.
 Γ. ἰδού, σιωπῶ· τὸ γὰρ ἀναίσχυντόν με δεῖ, 1040
 ψευδῇ λέγοντα, προσλαβεῖν τῇ ξυμφορᾷ.
 Λ. ἄκουε δὴ νυν· ἀνακαλύψω γὰρ λόγους,
 κούκέτι παρῳδοῖς χρησόμεσθ' αἰνίγμασιν.
 πρῶτον μὲν, ἵνα σοι πρῶτα ταῦτ' ὄνειδίσω,
 ἔγημας ἄκουσάν με, κάλαβες βία, 1045
 τὸν πρόσθεν ἄνδρα Τάνταλον κατακτανών·
 βρέφος τε τοῦμόν σῳ προσώρισας πάλω,
 μαστῶν βιαίως τῶν ἐμῶν ἀποσπάσας.
 καὶ τῷ Διὸς σε παῖδ', ἐμῷ δὲ συγγόνω,
 ἵπποισι μαρμαίροντ' ἐπεστρατευσάτην. 1050
 πατήρ δὲ πρέσβυς Τυνδάρεώς σ' ἐρρύσατο
 ἱκέτην γενόμενον, τάμὰ δ' ἔσχες αὖ λέχη.
 οὐ σοι καταλλαχθεῖσα, περὶ σὲ καὶ δόμους

1032. ὦ πότνια τύχη, καὶ μοῖρα, καὶ
 δαίμων γ' ἐμός.

1033. κάμὸς τε

1034. τί ν' προ τί δ'

1037. καὶ πέπυσμ' ἃ σύ γε

1039. μὴ κάμης

1042. δὴ νυν

1044. πρῶτα τοῦτ'

1047. προσούρισας

1049. Διὸς γε...ἐμῷ τε

ξυμμαρτυρήσεις ὡς ἄμεμπτος ἦν γυνή,
 εἷς τ' Ἀφροδίτην σωφρονούσα, καὶ τὸ σὸν 1055
 μέλαθρον αὖξουσ', ὥστε σ' εἰσιόντα τε
 χαίρειν, θύραζε τ' ἐξιόντ' εὐδαιμονεῖν.
 σπάνιον δὲ θήρευμ' ἀνδρὶ τοιαύτην λαβεῖν
 δάμαρτα· φλαῦραν δ' οὐ σπάνις γυναῖκ' ἔχειν.
 τίκτω δ' ἐπὶ τρισὶ παρθένοισι παῖδά σοι 1060
 τόνδ'· ὦν μιᾶς σὺ τλημόνως μ' ἀποστερεῖς.
 κἂν τις σ' ἔρηται τίνος ἑκατὶ νιν κτενεῖς,
 λέξον, τί φήσεις; ἢ μὲ χρὴ λέγειν τὰ σά;
 Ἑλένην Μενέλεως ἵνα λάβῃ.—καλὸν γε νῶ
 κακῆς γυναικὸς μισθὸν ἀποτίσαι τέκνα· 1065
 ταχίστα τοῖσι φιλτάτοις ὠνούμεθα.
 ἄγ', εἰ στρατεύσει, καταλιπὼν μ' ἐν δώμασιν,
 κάκει γενήσῃ διὰ μακρᾶς ἀπουσίας,
 τίν' ἐν δόμοις με καρδίαν ἔξειν δοκεῖς,
 ὅταν θρόνους τῇσδ' εἰσίδω πάντας κενούς, 1070
 κενούς δὲ παρθενῶνας, ἐπὶ δὲ δακρύοις
 μόνη καθῶμαι, τήνδε θρηνωδοῦσ' αἰεῖ,
 Ἀπώλεσέν σ', ὦ τέκνον, ὃ φυτύσας πατὴρ,
 αὐτὸς κτανὼν, οὐκ ἄλλος, οὐδ' ἄλλη χερί—;
 μὴ δῆτα πρὸς θεῶν μήτ' ἀναγκάσης ἐμὲ 1075

1056. ὥστ' εἰσιόντα τε

1059. φλαῦραν

1064. Μενέλαος...καλὸν γένος

1065. ἀποτίσαι

1066. ταχθεῖσα

1067. ἦν στρατεύσῃ

1068. γενήσῃ

1072. κάθημαι

1073. ὃ φυτεύσας

1075-6. Sequuntur v. 1079.

Post. v. 1074. τοιόνδε μισθὸν καταλιπὼν πρὸς τοὺς δόμους·

κακὴν γενέσθαι περὶ σέ, μήτ' αὐτὸς γένη.
 ἐπεὶ βραχείας προφάσεώς με δεῖ μόνον,
 ἐφ' ἣ σ' ἐγὼ καὶ παῖδες αἱ λελειμμέναι
 δεξόμεθα δέξιν, ἣν σε δέξασθαι χρεών. 1079
 εἶεν. θύσεις δὲ τὴν παιδ'· εἴτα τίνας εὐχὰς ἐρεῖς;
 ἴ τί σοι κατεύξει τὰγαθὸν, σφάζων τέκνον; ἥ
 [νόστον πονηρὸν οἰκοθέν γ' αἰσχυρῶς ἰών;]
 ἀλλ' ἐμὲ δίκαιον ἀγαθὸν εὐχέσθαι τι σοι;
 ἦ τ' ἄρ' ἀσυνέτους τοὺς θεοὺς ἡγοίμεθ' ἂν,
 εἰ τοῖσιν αὐθένταισιν εὖ φρονήσομεν. 1085
 ἦκων δ' ἐς Ἄργος προσπεσεῖ τέκνοισι σοῖς;
 ἀλλ' οὐ θέμις σοι. τίς δὲ καὶ προσβλέψεται
 παίδων σ', ἵν' αὐτῶν προθέμενος κτάνης τινά;
 ταῦτ' ἦλθον ἤδη διὰ λόγων. ἦ σκῆπτρα σά
 μόνον διαφέρειν, καὶ στρατηλατεῖν σε δεῖ; 1090
 ὃν χρῆν δίκαιον λόγον ἐν Ἀργείοις λέγειν,
 Βούλεσθ', Ἀχαιοὶ, πλείν Φρυγῶν ἐπὶ χθόνα;
 κλῆρον τίθεσθε, παιδ' ὅτου θανεῖν χρεών.—
 ἐν ἴσῳ γ' ἂν ἦν τόδ'· ἀλλὰ μὴ σ' ἐξαίρετον
 σφάγιον παρασχεῖν Δαναΐδαισι παῖδα σήν. 1095
 ἦ Μενέλεων πρὸ μητρὸς Ἑρμιόνην κτανεῖν,
 οὐπὲρ τὸ πρᾶγμ' ἦν. νῦν δ' ἐγὼ μὲν, ἡ τὸ σὸν
 σῶζουσα λέκτρον, παιδ' ἀποστερήσομαι,

1075. ἔδει πρὸ με δεῖ

1080. ἔνθα πρὸ εἴτα

1084. οὐτ' ἄρ'

1086. προσπέσοις

1088. εἰάν αὐτῶν

1089. ἡ σκῆπτρά σοι

1091. ὃν χρῆ

1094. γὰρ ἦν... μή σ'

1096. πρὸς μητρὸς

1098. παιδὸς ὑστερήσομαι

ἡ δ' ἐξαμαρτουῖσ', ὑπότροπος νεανίδα
 Σπάρτη κομίζουσ', εὐτυχῆς γενήσεται. 1100
 τούτων ἄμειψαί μ' εἴ τι μὴ καλῶς λέγω·
 εἰ δ' εὖ λέλεκται τάμα, μὴ σύ γε κτάνης
 τὴν σὴν τε κάμην παῖδα, καὶ σῶφρων ἔσει.

ΧΟ. πιθοῦ· τὸ γάρ τοι τέκνα συσσωῶζεν καλὸν,
 Ἀγάμεμνον· οὐδείς τοισδ' ἂν ἀντίποι βροτῶν. 1105

ΙΦ. εἰ μὲν τὸν Ὀρφέως εἶχον, ὦ πάτερ, λόγον,
 πείθειν ἐπάδουσα' ὥσθ' ὀμαρτεῖν μοι πέτρας,
 κηλεῖν τε τοῖς λόγοισιν οὐς ἐβουλόμην,
 ἐνταῦθ' ἂν ἦλθον· νῦν δὲ τάπ' ἐμοῦ σοφὰ,
 δάκρυα παρέξω· ταῦτα γὰρ δυναίμεθ' ἄν. 1110
 ἱκετηρίαν δὲ γόνατος ἐξάπτω σέθεν
 τὸ σῶμα τούμῳ, ὅπερ ἔτικτεν ἥδε σοι·
 μή μ' ἀπολέσης ἄωρον· ἡδὺ γὰρ τὸ φῶς
 λεύσσειν· τὰ δ' ὑπὸ γῆς μή μ' ἰδεῖν ἀναγκάσης.
 πρώτη σ' ἐκάλεσα πατέρα, καὶ σὺ παῖδ' ἐμέ· 1115
 πρώτη δὲ γόνασι σοῖσι σῶμα δοῦσ' ἐμὸν
 φίλας χάριτας ἔδωκα, κἀντεδεξάμην.
 λόγος δ' ὁ μὲν σὸς ἦν ὅδ'· Ἄρά σ', ὦ τέκνον,
 εὐδαίμοσιν ποτ' ἐν δόμοισιν ὄψομαι
 ζῶσάν τε καὶ θάλλουσιν ἀξίως ἐμοῦ;— 1120
 οὐμός δ' ὅδ' ἦν αὖ περὶ σὸν ἐξαρτωμένης

1099. ὑπόστροφον pro ὑπότροπος

1102. εἰ δ' εὖ λ. νῶϊ, μὴ δὴ γε κ.

1105. πρὸς τὰδ' pro τοῖσδ' ἄν

1110. δυναίμεθα sine ἄν

1114. βλέπειν pro λεύσσειν

1116. γούνασι

1119. εὐδαίμονος ἀνδρὸς ἐν δ. ὁ.

1122. ἀντιλάζομαι

γένειον, οὐ νῦν ἀντιλάζυμαι χερί·
 Τί δ' ἄρ' ἐγὼ σὲ πρέσβυν; ἄρ' εἰσδέξομαι
 ἐμῶν φίλαισιν ὑποδοχαῖς δόμων, πάτερ,
 πόνων τιθηνούς ἀποδιδοῦσά σοι τροφάς;— 1125
 τούτων ἐγὼ μὲν τῶν λόγων μνήμην ἔχω,
 σὺ δ' ἐπιλέλῃσαι, καί μ' ἀποκτείνει θέλεις.
 μὴ πρὸς σε Πέλοπος, καὶ πρὸς Ἀτρέως πατρός,
 καὶ τῆσδε μητρὸς, ἥ, πρὶν ὠδίνουσ' ἐμέ,
 νῦν δευτέραν ὠδῖνα τήνδε λαμβάνει. 1130
 τί μοι μέτεσσι τῶν Ἀλεξάνδρου γάμων,
 Ἑλένης τε; πόθεν ἦλθ' ἐπ' ὀλέθρῳ τῷμῳ, πάτερ;
 βλέψον πρὸς ἡμᾶς ὄμμα δὸς, φίλημά τε,
 ἵν' ἀλλὰ τοῦτο κατθανοῦσ' ἔχω σέθεν
 μνημεῖον, ἣν μὴ τοῖς ἐμοῖς πεισθῆς λόγοις. 1135
 ἀδελφὲ, μικρὸς μὲν σὺ γ' ἐπίκουρος φίλοις,
 ὅμως δὲ συνδάκρυσον, ἱκέτευσον πατρός
 τὴν σὴν ἀδελφὴν μὴ θανεῖν· αἴσθημά τοι
 κἂν νηπίοισι τῶν κακῶν ἐγγίγνεται.
 ἰδού, σιωπῶν λίσσεται σ' ὅδ', ὦ πάτερ. 1140
 ἀλλ' αἶδεσαί με, καὶ κατοίκτηρον βίου.
 ναὶ, πρὸς γενείου σ' ἀντόμεσθα δύο φίλω·
 ὁ μὲν νεοσσός ἐστιν, ἡ δ' ηὔξημένη.
 ἐν ξυντεμουῖσα, πάντα νικήσω λόγον·

1123. ἐγὼ σε

1128. μὴ πρὸς γε Πέλοπος

1129. καὶ τῆς γε μητρὸς

1135. εἰ προ ἦν

1137. ὅμως δὲ σὺν δάκρυσιν ἱκέτης γίνου πατρός

1138. αἴσθημά τι

1139. κἂν νηπίοις γε

1141. βίον

1142. δύο φίλω

1143. ἥδ' προ ἡ δ'

- τὸ φῶς τόδ' ἀνθρώποισιν ἥδιστον βλέπειν, 1145
 τὰ νέρθε δ' οὐδέν· μαίνεται δ', ὅς εὐχεται
 θανεῖν· κακῶς ζῆν κρείσσον ἢ θανεῖν καλῶς.
- ΧΟ. ὦ τλῆμον Ἑλένη, διὰ σέ καὶ τοὺς σοὺς γάμους
 ἀγῶν Ἀτρεΐδαις καὶ τέκνοις ἥκει μέγας.
- ΑΓ. ἐγὼ τὰ τ' οἰκτρὰ συνετός εἰμι καὶ τὰ μῆ, 1150
 φιλῶ τ' ἑμαυτοῦ τέκνα· μαινοίμην γὰρ ἄν.
 δεινῶς δ' ἔχει μοι ταῦτα τολμῆσαι, γύναι,
 δεινῶς δὲ καὶ μῆ· τοῦτο γὰρ πρᾶξαί με δεῖ.
 ὁρᾶθ' ὅσον στράτευμα ναύφρακτον τόδε,
 χαλκῶν θ' ὅπλων ἄνακτες Ἑλλήνων ὅσοι, 1155
 οἷς νόστος οὐκ ἔστ' Ἰλίου πύργους ἐπὶ,
 εἰ μὴ σε θύσω, (μάντις ὡς Κάλχας λέγει)
 οὐδ' ἔστι Τροίας ἐξελεῖν κλεινὸν βάθρον.
 μέμνηε δ' ἀφροδίτη τις Ἑλλήνων στρατῶ,
 πλεῖν ὡς τάχιστα βαρβάρων ἐπὶ χθόνα, 1160
 παῦσαί τε λέκτρων ἀρπαγὰς Ἑλληνικῶν
 οἷ τὰς ἐν Ἀργεὶ παρθένους κτενοῦσί μου,
 ὑμᾶς τε, κάμῃ, θέσφατ' εἰ λύσω θεᾶς.
 οὐ Μενελέως με καταδεδούλωται, τέκνον,
 οὐδ' ἐπὶ τὸ κείνου βουλόμενον ἐλήλυθα, 1165
 ἀλλ' Ἑλλὰς, ἥ δεῖ, καὶν θέλω καὶν μὴ θέλω,
 θῶσαί σε· τούτου δ' ἥσσονες καθέσταμεν.

1146. τὰ νέρθε δ' οὐδεῖς·

1151. φιλῶν ἑμαυτοῦ τέκνα

1152. με πτο μοι

1155. Deest θ'

1158. καινὸν βάθρον

1159. Ἑλληνικὰς

1162. κτείνουσί μου

1163. θέσφατον εἰ λύσω

ἐλευθέραν γὰρ δεῖ νιν, ὅσον ἐν σοὶ, τέκνον,
 κάμοι, γενέσθαι, μηδὲ βαρβάροις ὑπο
 Ἑλλήνας ὄντας λέκτρα συλαῖσθαι βία.

1170

ΚΛ.

ὦ τέκνον, ὦ τέκνον

οἱ ἄγε θανάτου τοῦ σου μελέα.
 φεύγει σε πατὴρ Αἴδη παραδούς.

ΙΦ.

οἱ ἄγε, μήτερ, μήτερ, ταῦτόν
 μέλος εἰς ἄμφω πέπτωκε τύχης,

1175

κοῦκέτι μοι φῶς,
 οὐδ' ἀελίου τόδε φέγγος.

ἰὼ, ἰὼ,

νιφόβολον Φρυγῶν νάπος,

Πρίαμος ὅθι ποτὲ βρέφος

1180

ἀπαλὸν ἔβαλε, ματρὸς ἀποπρὸ

νοσφίσας, ἐπὶ μόρῳ

θανατόεντι Πάριν, ὃς

Ἰδαῖος Ἰδαῖος

ἐλέγετ' ἐλέγετ' ἐν Φρυγῶν πόλει,

1185

μήποτ' ὥφειλες τὸν ἀμφὶ

βουσί βούκολον τραφέντ'

1170. συλλαῖσθαι

1174. οἱ ἐγὼ μ. μ. ταυτὸ γὰρ

1171. ὦ τέκνον, ὦ ξέναι

1181. μητρὸς

1172. οἱ ἐγὼ θανάτου σου

1186. μήποτ' ὥφειλε

1173. ἄδη

Post v. 1180. Ἰδας τ' ὄρεα

Post v. 1187. Ἀλέξανδρον

- οἰκίσαι ἀμφὶ τὸ λευκὸν ὕδωρ, ὅθι
 κρῆναι Νυμφᾶν κείνται, λειμών τ'
 ἄνθεσι θάλλων χλωροῖς, 1190
 ἔνθα ποτὲ Παλλὰς ἔμολεν, δολιόφρων τε Κύπρις,
 Ἦρα θ', ὁ Διὸς τ' ἄγγελος Ἑρμᾶς,
 (ἂ μὲν ἐπὶ πόθῳ τρυφῶσα
 Κύπρις, ἂ δὲ δούρι Παλλὰς,
 Ἦρα δὲ Διὸς ἄνακτος εὐναῖς βασιλίσιν) 1195
 κρίσιν ἐπὶ στυγνὰν ἔριν τε
 καλλονᾶς, ἐμὸν δὲ θάνατον.
 ΧΟ. ὦ κόρα, πρόθυμά σ' ἔλαβεν
 Ἄρτεμις πρὸς Ἴλιον.
 ΙΦ. ὁ δὲ τεκῶν με τὰν τάλαιναν, 1200
 ὦ μᾶτερ, ὦ μᾶτερ,
 οἷχεται προδοῦς ἔρημον.
 ὦ δυστάλαιν' ἐγὼ, πικρὰν
 πικρὰν ἰδοῦσα δυσελέναν,
 φονεύομαι, διόλλυμαι 1205
 σφαγαῖσιν ἀνοσίοισιν ἀνοσίου πατρός.
 μή μοι ναῶν χαλκεμβολάδων
 πρύμνας Αὐλὶς δέξασθαι

1191. ἔμολε καὶ δολιόφρων Κ.

1197. τᾶς καλλονᾶς, ἐμοὶ δὲ θ.

1192. Ἑρμᾶς θ' ὁ Διὸς ἄ.

1198. ὦ κόραι

1194. δορὶ

1201. ὦ μῆτερ bis.

1195. εὐναῖσι βασιλίσιν

1208. ἄδ' Αὐλὶς

Post v. 1190. καὶ προδόντ' ἄνθεα νακίνθινά τε
 θεαῖσι δρέπειν

Post v. 1197. ὄνομα μὲν φέροντα Δαναΐδαισιν

τούσδ' εἰς ὄρμους
 ὥφελεν ἐλάταν πομπαίαν, 1210
 μηδ' ἀνταίαν Εὐρίπῳ
 πνεῦσαι Ζεὺς αὔραν ἄλλοις
 ἄλλαν θνατῶν,
 τοῖς μὲν χαίρειν, τοῖσι δ' ἀνάγκαν.
 ἦ πολύμοχθον ἄρ' ἦν γένος, 1215
 ἦ πολύμοχθον πᾶν ἀμερίων,
¹* χρεῶν δέ τι ¹ οὐδὲ χρεῶν ἔτι
 δύσποτμον ² ἀνδράσιν * * ἀνευρεῖν.
 ἰὼ, ἰὼ, ² ἀνδράσι νείκος
 μεγάλα πάθεα, μεγάλα δ' ἄχρα 1220
 Δαναΐδαις τιθεῖσα Τυνδαρίς κόρα.

ΧΟ. ἐγὼ μὲν οἰκτείρω σε συμφορᾶς κακῶν
 τυχοῦσαν, οἷας μήποτ' ὥφελες τυχεῖν.

ΙΦ. ὦ τεκοῦσα μήτερ, ἀνδρῶν ὄχλον εἰσορῶ πέλας.

ΚΛ. τόν τε τῆς θεᾶς παῖδα, τέκνον, ᾧ σὺ δεῦρ' ἐλήλυθας.

ΙΦ. διαχαλᾷτέ μοι μέλαθρα, δμῶες, ὡς κρύψω δέμας. 1226

1209. τ. εἰς ὄρ. εἰς Τροίαν

1221. τοῖς Δαναΐδαις

1211. μήτ' ῥο μῆδ'

1225. τόν τε τ. θ. παῖδ', ὦ τέκνον

1216. Deest πᾶν

γ', ᾧ δεῦρ' ἐ.

Post v. 1211. sequentia sic se habent

πνεῦσαι πομπᾶν
 Ζεὺς μείλισσων αὔραν ἄλλοις
 ἄλλαν θνατῶν λαΐφεσι χαίρειν,
 τοῖς δὲ λύπαν, τοῖς δ' ἀνάγκαν,
 τοῖς δ' ἐξορμᾶν, τοῖς δὲ στέλλειν,
 τοῖσι δὲ μέλλειν.
 ἦ πολύμοχθον κ. τ. λ.

ΚΛ. τί δέ, τέκνον, φεύγεις; ΙΦ. Ἀχιλλέα τόνδ' ἰδεῖν αἰ-
σχύνομαι.

ΚΛ. ὥς τί δή; ΙΦ. τὸ δυστυχές μοι τῶν γάμων αἰδῶ φέρει.

ΚΛ. οὐκ ἐν ἀβρότῃ κεῖσαι πρὸς τὰ νῦν πεπτωκότα.
ἀλλὰ μίμν'· οὐ σεμνότητος ἔργον, ἣν δυνώμεθα— 1230

ΑΧ. ὦ γύναι τάλαινα, Λήδας θύγατερ. ΚΛ. οὐ ψευδῇ θροεῖς.

ΑΧ. δεῖν' ἐν Ἀργείοις βοᾶται. ΚΛ. τίνα βοήν; σήμαινέ μοι.

ΑΧ. ἀμφὶ σῆς παιδός. ΚΛ. πονηρὸν εἴπας οἰωνὸν λόγων.

ΑΧ. ὥς χρεὼν σφάζαι νιν. ΚΛ. οὐδεὶς τοῖσδ' ἐναντίον λέγει;

ΑΧ. εἰς θόρυβον ἐγὼ τιν' αὐτὸς ἦλθον. ΚΛ. εἰς τίν', ὦ ξέने;

ΑΧ. σῶμα λευσθῆναι πέτροισι. ΚΛ. μὴν κόρην σώζων ἐμήν;

ΑΧ. αὐτὸ τοῦτο. ΚΛ. τίς δ' ἂν ἔτλη σώματος τοῦ σοῦ
θιγεῖν; 1237

ΑΧ. πάντες Ἑλληνες. ΚΛ. στρατὸς δὲ Μυρμιδόνων οὐ σοι
παρῆν; ¹ἐχθρῶν.

ΑΧ. πρῶτος ἦν ἐκεῖνος ¹ἐχθρός. ΚΛ. δι' ἅρ' ὀλώλαμεν, τέκνον.

ΑΧ. οἷ με τὸν γάμων ἀπεκάλουν ἥσσον'. ΚΛ. ἀπεκρίνω δὲ τί;

ΑΧ. τὴν ἐμήν μέλλουσιν εὐνὴν μὴ κτανεῖν, ΚΛ. δίκαια γάρ.

ΑΧ. ἦν ἐφήμισεν πατήρ μοι, ΚΛ. κἀργόθεν γ' ἐπέμψατο.

ΑΧ. ἀλλ' ἐνικώμην κεκραγμοῦ. ΚΛ. τὸ πολὺ γὰρ δεινὸν
κακόν. 1243

ΑΧ. ἀλλ' ὅμως ἀρήξομέν σοι. ΚΛ. καὶ μαχεῖ πολλοῖσιν εἷς;

1227. τί δὲ φεύγεις, τέκνον; ΙΦ. τὸν
Ἀχιλλέα, τὸν ἰ. αἰ.

1229. πρὸς τὰ νῦν πεπραγμένα

1231. Præfixum XO. pro AX.

1233. λόγον

1234. κοῦδεῖς

1235. ἐγὼ τοι καὶ τὸς

1236. σώζειν

1240. τῶν pro τὸν

1244. μάχη

- Χ. εἰσορᾶς τεύχη φέροντας τούσδ' ; ΚΛ. ὄναιο τῶν φρενῶν.
 Χ. ἀλλ' ὀνησόμεσθα. ΚΛ. παῖς ἄρ' οὐκέτι σφαγήσεται ;
 Χ. οὐκ, ἐμοῦ γ' ἐκόντος. ΚΑ. ἤξει δ' ὅστις ἄψεται κόρης ;
 Χ. μυρίοι γ' ἄξει δ' Ὀδυσσεύς. ΚΛ. ἄρ' ὁ Σισύφου γόνος ;
 Χ. αὐτὸς οὗτος. ΚΛ. ἴδια πράσσω, ἡ στρατοῦ ταχθεὶς ὕπο ;
 Χ. αἰρεθεὶς ἐκόν. ΚΛ. πονηράν γ' αἶρεσιν, μαιφονεῖν. 1250
 Χ. ἀλλ' ἐγὼ σχήσω νιν. ΚΛ. ἄξει δ' οὐχ ἐκοῦσαν ἀρπάσας ;
 Χ. δηλαδὴ ξανθῆς ἐθείρης. ΚΛ. ἐμὲ δὲ χρὴ τί δρᾶν τότε ;
 Χ. ἀντέχου θυγατρός. ΚΛ. ὡς τοῦδ' οὔνεκ' οὐ σφαγήσεται.
 Χ. ἀλλὰ μὴν εἰς ταῦτόν ἤξει.

ΙΦ. μῆτερ, εἰσακουστέον

τῶν ἐμῶν λόγων· μάτην γάρ σ' εἰσορῶ θυμουμένην 1255
 σῶ πόσειν τὰ δ' ἀδύναθ' ἡμῖν καρτερεῖν οὐ ῥάδιον.
 τὸν μὲν οὖν ξένον δίκαιον αἰνέσαι προθυμίας·
 ἀλλὰ καὶ σὲ τοῦθ' ὁρᾶν χρὴ, μὴ διαβληθῇ στρατῶ,
 καὶ πλεόν πράξωμεν οὐδέν, ὅδε δὲ συμφορᾶς τύχη.
 οἷα δ' εἰσῆλθὲν μ' ἄκουσον, μῆτερ, ἐννοουμένην. 1260
 κατθανεῖν μὲν μοι δέδοκται· τοῦτο δ' αὐτὸ βούλομαι
 εὐκλεῶς πράξαι, παρεῖσά γ' ἐκποδῶν τὸ δυσγενές.
 δεῦρο δὴ σκέψαι μεθ' ἡμῶν, μῆτερ, ὡς καλῶς λέγω.
 εἰς ἔμ' Ἑλλάς ἡ μεγίστη πᾶσα νῦν ἀποβλέπει,
 καὶ ἐμοὶ πορθμός τε ναῶν, καὶ Φρυγῶν κατασκαφαί,
 τάς τε μελλούσας γυναῖκας, ἣν τι δρῶσι βάρβαροι,

1247. οὐκ ἐμοῦ γ'

1249. ἰδίᾳ

1252. ἐμὲ δὲ τί χρὴ

1254. εἰς τοῦτό γ' ἤξει...εἰσακούσατε

1258. διαβληθῆς

1259. ὅς δὲ προ ὅδε δὲ

1262. τὸ δυσμενές.

μηκέθ' ἀρπάζειν ἔαν τούσδ' ὀλβίας ἐξ Ἑλλάδος. 1267
 ταῦτα πάντα κατθανοῦσα ῥύσομαι, καί μου κλέος,
 Ἑλλάδ' ὡς ἡλευθέρωσα, μακάριον γενήσεται.
 καὶ γὰρ οὐδέ τοί τι λίαν ἐμέ φιλοψυχεῖν χρεών· 1270
 πᾶσι γάρ μ' Ἑλλησι κοινὸν ἔτεκες, οὐχὶ σοὶ μόνη.
 ἀλλὰ μυριοὶ μὲν ἄνδρες ἀσπίσιν πεφραγμένοι,
 μυριοὶ δ' ἐρέτμ' ἔχοντες, πατρίδος ἠδικημένης,
 δρᾶν τι τολμήσουσιν ἐχθροὺς, χυπὲρ Ἑλλάδος θανεῖν,
 ἢ δ' ἐμὴ ψυχὴ μί' οὔσα πάντα κωλύσει τάδε; 1275
 τί τὸ δίκαιον; ἄρ' ἔχοιμεν τοῖσδ' ἂν ἀντειπεῖν ἔπος;
 κάπ' ἐκεῖν' ἔλθωμεν· οὐ δεῖ τόνδε διὰ μάχης μολεῖν
 πᾶσιν Ἀργείοις, γυναικὸς οὔνεκ', οὐδὲ κατθανεῖν
 εἰς γ' ἀνὴρ κρείσσω γυναικῶν μυρίων ὀρᾶν φάος.
 εἰ δ' ἐβουλήθη τὸ σῶμα τοῦμόν' Ἀρτεμις λαβεῖν, 1280
 ἐμποδὼν γενήσομαι ἡγὼ θνητὸς οὔσα τῇ θεῷ;
 ἀλλ' ἀμήχανον. δίδωμι σῶμα τοῦμόν' Ἑλλάδι·
 θύετ', ἐκπορθεῖτε Τροίαν. ταῦτα γὰρ μνημεῖά μου
 διὰ μακροῦ, καὶ παῖδες οὗτοι, καὶ γάμοι, καὶ δόξ' ἐμή.
 βαρβάρων δ' Ἑλλήνας ἄρχειν εἰκὸς, ἀλλ' οὐ βαρβάρους,
 μήτερ, Ἑλλήνων· τὸ μὲν γὰρ δοῦλον, οἱ δ' ἐλεύθεροι.

ΧΟ. τὸ μὲν σὸν, ὦ νεᾶνι, γενναίως ἔχει· 1287
 τὸ τῆς τύχης δὲ, καὶ τὸ τῆς θεοῦ, νοσεῖ.

1267. τὰς προ τούσδ'

1281. γενήσομ' ἡγὼ

1270. οὐδέ τοι λίαν γ' ἐμοὶ φ. χ.

1285. εἰκὸς ἄρχειν

1274. ἐχθροὺς τε

1276. τί τὸ δίκαιον τοῦ γ'; ἄρ' ἔχοιμεν ἀντειπεῖν ἔπος;

Post v. 1267. τὸν Ἑλένης τίσαντας ὀλεθρον, ἦντιν ἥρπασεν Πάρις.

- ΑΧ. Ἀγαμέμνωνος παῖ, μακάριόν μέ τις θεῶν
 ἔμελλε θήσειν, εἰ τύχοιμι σῶν γάμων. 1290
 Ζηλῶ δὲ σοῦ μὲν Ἑλλάδ', Ἑλλάδος δὲ σέ·
 εὖ γὰρ τόδ' εἶπας, ἀξίως τε πατρίδος.
 μᾶλλον δὲ λέκτρων σῶν πόθος μ' εἰσέρχεται,
 εἰς τὴν φύσιν βλέψαντα· γενναῖα γὰρ εἶ.
 ὄρα δ'· ἐγὼ γὰρ βούλομαί σ' εὐεργετεῖν, 1295
 λαβεῖν τ' ἐς οἴκους· ἄχθομαι δ', ἴστω Θέτις,
 εἰ μή σε σώσω Δαναΐδαισι διὰ μάχης
 ἔλθων. ἄθρησον· ὁ θάνατος δεινὸν κακόν.
 ΙΦ. λέγω τὰδ', οὐδὲν οὐδέν' εὐλαβουμένη·
 ἢ Τυνδαρίσ παῖς διὰ τὸ σῶμ' ἀρκεῖ μάχας 1300
 ἀνδρῶν τιθεῖσα, καὶ φόνους· σὺ δ', ὦ ξέने,
 μὴ θνήσκε δι' ἐμέ, μὴδ' ἀποκτείνῃς τινά·
 ἕα δὲ σῶσαί μ' Ἑλλάδ', ἣν δυνώμεθα.
 ΑΧ. ὦ λῆμ' ἄριστον, οὐκ ἔχω πρὸς τοῦτ' ἔτι
 λέγειν, ἐπεὶ σοι τὰδε δοκεῖ· γενναῖα γὰρ 1305
 φρονεῖς· τί γὰρ τἀληθὲς οὐκ εἴποι τις ἄν;
 ὅμως δ' ἴσως σὺ κἂν μεταγνοίῃς τὰδε.
 ὥς οὖν ἂν εἰδῇς τὰπ' ἐμοῦ λελεγμένα,
 ἔλθων τὰδ' ὅπλα θήσομαι βωμοῦ πέλας,
 ὥς οὐκ ἐάσων σ', ἀλλὰ κωλύσων θανεῖν· 1310
 χρήσει δὲ καὶ σὺ τοῖς ἐμοῖς λόγοις τάχα,

1291. τοῦ προ σοῦ

1300. ἄρχει προ ἀρκεῖ

1296. ἄχθομαί τ'

1307. ἴσως γε κἂν

1298. ἄθροισον

 Post v. 1292. τὸ θεομαχεῖν γὰρ ἀπολιποῦσ', ὃ σου κρατεῖ,
 ἐξελογίσω τὰ χρηστὰ, τὰ τ'. ἀναγκαῖα γε.

ὅταν πέλας σῆς φάσγανον δέρης ἴδης.

ΙΦ. μήτερ, τί σιγῇ δακρύοις τέγγεις κόρας;

ΚΛ. ἔχω τάλαινα πρόφασιν, ὥστ' ἀλγεῖν φρένα.

ΙΦ. παῦσαι, 'μὲ μὴ κάκιζε· τάδε δέ μοι πιθοῦ. 1315

ΚΛ. λέγ', ὡς παρ' ἡμῶν οὐδὲν ἀδικήσει, τέκνον.

ΙΦ. μήτ' οὖν σὺ τὸν σὸν πλόκαμον ἐκτέμης τριχὺς,

ΚΛ. τί ποτε τόδ' εἶπας, τέκνον; ἀπολέσασά σε—

ΙΦ. οὐ σύ με· σέσωσμαι· κατ' ἐμέ δ' εὐκλεῆς ἔσει.

ΚΛ. πῶς εἶπας; οὐ πενθεῖν με σὴν ψυχὴν χρεῶν; 1320

ΙΦ. ἤκιστ', ἐπεὶ μοι τύμβος οὐ χωσθήσεται.

ΚΛ. τί δὴ τὸ θνήσκειν; οὐ τάφος νομίζεται;

ΙΦ. βωμὸς θεᾶς μοι μνήμα τῆς Διὸς κόρης.

ΚΛ. ἀλλ', ὦ τέκνον, σοι πείσομαι· λέγεις γὰρ εὔ.

ΙΦ. ὡς εὐτυχουσά γ', Ἑλλάδος τ' εὐεργέτις. 1325

ΚΛ. τί δὴ κασιγνήταισιν ἀγγελῶ σέθεν;

ΙΦ. μὴδ' ἀμφὶ κείνας μέλανας ἐξάψης πέπλους.

ΚΛ. εἶπω δὲ παρὰ σοῦ φίλον ἔπος τι παρθένοις;

ΙΦ. χαίρειν γ'. Ὁρέστην δ' ἔκτρεφ' ἄνδρα τόνδε μοι.

ΚΛ. προσέγκυσάι νιν, ὕστατον θεωμένη. 1330

ΙΦ. ὦ φίλτατ', ἐπεκούρησας, ὅσον εἶχες, φίλοις.

ΚΛ. ἔσθ' ὅ τι κατ' Ἄργος δρῶσά σοι χάριν φέρω;

1315. παῦσαί με, ...τάδε δ' ἐμοὶ 1322. τὸ θνήσκειν sine interr.

1317. γε pro σὺ 1327. ἀμφὶ κείναις...ἐξάψῃ

1318. τί δῆτα τόδ' εἶπας, ὦ τέκνον; 1329. Ὁρέστην τ'

1319. οὐ σύ γε· σέσωσμαι

Post v. 1312. οὐκουν ἔασσω σ' ἀφροσύνη τῇ σῇ θανεῖν
ἐλθὼν δὲ σὺν ὅπλοις τοῖσδε πρὸς ναὸν θεᾶς,
καταδοκήσω σὴν ἐκεῖ παρουσίαν.

Post v. 1317. μήτ' ἀμφὶ σῶμα μέλανας ἀμπίσχη πέπλους.

- . πατέρα γε τὸν ἐμὸν μὴ στύγει, πόσιν τε σόν.
 λ. δεινὸς ἀγῶνας διὰ σέ δεῖ κείνον δραμεῖν.
 . ἄκων μ' ὑπὲρ γῆς Ἑλλάδος διώλεσεν. 1335
 λ. δόλω δ', ἀγεννῶς, Ἀτρέως τ' οὐκ ἀξίως.
 . τίς μ' εἰσιν ἄξων, πρὶν σπαράσσεσθαι κόμης;
 λ. ἔγωγε μετὰ σοῦ— ΙΦ. μὴ σύ γ' οὐ καλῶς λέγεις.
 λ. πέπλων ἐχομένη σῶν— ΙΦ. ἐμοὶ, μήτερ, πιθοῦ·
 μέν', ὡς ἐμοὶ τε σοί τε κάλλιον τόδε. 1340
 πατρὸς δ' ὀπαδῶν τῶνδ' ἐτίς με πεμπέτω
 Ἀρτέμιδος εἰς λειμῶν', ὅπου σφαγήσομαι.
 λ. ὦ τέκνον, οἷχει; ΙΦ. καὶ πάλιν γ' οὐ μὴ μὸλω.
 λ. λιποῦσα μητέρ'; ΙΦ. ὡς ὄρας γ', οὐκ ἀξίως.
 λ. σχές, μή με προλίπης. ΙΦ. οὐκ ἐῷ σταῖζειν δάκρυ.
 ὑμεῖς δ' ἐπευφημήσατ', ὦ νεάνιδες, 1346
 παιᾶνα τῇ ᾗ ξυμφορᾷ Διὸς κόρην
 Ἄρτεμιν· ἴτω δὲ Δαναΐδαις εὐφημία.
 κανᾶ δ' ἐναρχέσθω τις, αἰθέσθω δὲ πῦρ
 προχύταις καθαρσίοισι, καὶ πατὴρ ἐμὸς 1350
 ἐνδεξιούσθω βωμόν· ὡς σωτηρίαν
 Ἑλλησι δώσουσ' ἔρχομαι νικηφόρον.

ἄγετέ με τὰν Ἰλίου
 καὶ Φρυγῶν ἐλέπτολιν·
 στέφεια περίβολα δίδοτε, φέρε- 1355

1333. Deest γε

1334. κείνον δεῖ

1337. σπαράζεσθαι κόμας

1338. ἐγὼ μετὰ γε σοῦ

1341. ὀπαδῶν

1344. μητέρα

τε, (πλόκαμος ὅδε καταστέφειν)

χερνίβων τε παγὰς.

ἐλίσσεται ἀμφὶ βωμόν,

ἀμφὶ βωμόν Ἄρτεμιν,

τὰν ἀνασσαν Ἄρτεμιν,

1360

τὰν μάκαιραν

ὥς ἐμοῖς, εἰ χρεὼν,

αἵμασιν θύμασί τε

θέσφατ' ἐξαλείψω.

ΧΟ. ὦ πότνια, πότνια μᾶτερ, ὥς

1365

δάκρυνά σοι

δώσομεν ἀμέτερα,

παρ' ἱεροῖς γὰρ οὐ πρόπει.

ὦ νεάνιδες,

ξυνεπαείδεται Ἄρτεμιν

1370

* * * * *

Χαλκίδος ἀντίπορον,

ἵνα τε δόρατα μέμονε δαΐ',

Αὐλίδος στενοπόροισιν ὄρμοις.

ΙΦ. ἰὼ, ἰὼ.

γαῖα μᾶτερ ὦ Πελασγία,

1375

ΧΟ. καλεῖς πόλισμα Περσέως,

1357. παγαῖσιν

1366. δάκρυνά γέ σοι

1358. ναὸν προ βωμόν

1369. Præfixum ΙΦ.

1362. ἐμοῖσι

1373. στενοπόροις

1363. αἵμασι

1374. ἰὼ semel

1365. μῆτερ

1375. μῆτερ

Post v. 1372. δι' ἐμὸν ὄνομα τᾶσδ'

Post v. 1375. Μυκῆναί τ' ἐμαὶ θεράπαινοι.

- Κυκλωπίων πόνον χερῶν ;
 ΙΦ. ἔθρεψας Ἑλλάδι μέγα φῶς·
 θανούσα δ' οὐκ ἀναίνομαι.
 ΧΟ. κλέος γὰρ οὗ σε μὴ λίπη. 1380
 ΙΦ. ἰὼ, ἰώ.
 ὦ λαμπαδούχος ἀμέρα,
 Διός τε φέγγος, ¹ ἕτερον ¹ ὡς ἕτερον
 ἕτερον αἰῶνα καὶ
 μοῖραν οἰκήσομεν, 1385
 χαῖρέ μοι, φίλον φάος.
 ΧΟ. ἰὼ, ἰώ.
 ἴδεσθὲ τὰν Ἰλίου
 καὶ Φρυγῶν ἐλέπτολιν
 στείχουσαν, ἐπὶ κάρᾳ στέφη 1390
 βαλομένην, χερνίβων τε παγὰς,
 βωμὸν ἔτι δαίμονος
 ράνισιν αἱματορῥύτοις
 χρανοῦσαν εὐφυνᾶ τε σώ-
 ματος δέραν, σφαγεῖσαν. 1395
² εὐδροσοὶ παγαὶ πατρῶαι ² οὐ δρόσοι παγᾶν
 μένουσί ³ σε χέρνιβές τε, ³ σ', ἀλλὰ χέρνιβες,
 στρατός τ' Ἀχαιῶν θέλων
 Ἰλίου πόλιν μολεῖν.

1378. φάος pro φῶς

1391. βαλλομένην...παγαῖς

1392. βωμὸν γε δαίμονος θεᾶς

1394. θανοῦσαν εὐφυνῇ τε

1395. δέρην

ἀλλὰ τὰν Διὸς κόραν
κλήσωμεν Ἄρτεμιν, θεῶν ἄνασσαν,
ὥς ἐπ' εὐτυχεῖ πότμῳ. 1400

ὦ πότνια, θύμασι βροτησίοις
χαρεῖσα, πέμψον εἰς Φρυγῶν
γαῖαν Ἑλλάνων στρατὸν, 1405
δὸς τ' Ἀγαμέμνονα λόγχαις
Ἑλλάδι κλεινότατον στέφανον,
κλέος αἰέμνηστον, ἀμφιθεῖναι.

1406. Ἀγαμέμνονά τε λόγχαις

Post v. 1405. καὶ δολόεντα Τροίας ἔδη

Post v. 1407. δὸς ἀμφὶ κάρα τεόν

ΤΕΛΟΣ ΙΦΙΓΕΝΕΙΑΣ ΤΗΣ ΕΝ ΑΥΛΙΔΙ.

CANTUS CHORICUS

QUI IN MANUSCRIPTIS ET EDITIS SEQUITUR v. 230.

ΝΑΩΝ δ' εἰς ἀριθμὸν ἤλυθον, στροφή α.
καὶ θεῶν ἀθέσφατον,
τὰν γυναικεῖαν ὄψιν ὁμμάτων
ὥς πλήσαιμι, μεῖλινον ἀδονάν.
καὶ κέρας μὲν ἦν 5
δεξιὸν πλάτας ἔχων
Φθιώτας ὁ Μυρμιδόνων Ἄρης,
πεντήκοντα ναυσὶ θουρίαις.
χρυσέαις δ' εἰκόσιν
κατ' ἄκραν Νηρῆδες ἕστασαν θεαὶ 10
πρύμνας, σῆμ' Ἀχιλλείου στρατοῦ.
Ἀργείων δὲ ταῖσδ' ἰσήμετοι ἀντιστροφή α.
νᾶες ἕστασαν πέλας·
ὧν ὁ Μηκιστέως στρατηλάτας
παῖς ἦν, Ταλαὸς ὃν τρέφει πατήρ, 15
Καπανέως τε παῖς
Σθένελος. Ἀτθίδος δ' ἄγων
ἐξήκοντα νῆας ὁ Θησέως
παῖς ἐξῆς ἐναυλόχει, θεῶν
Παλλάδ' ἐν μωνύχοις 20
ἔχων πτερωτοῖσιν ἄρμασιν θετὸν,
εὖσημόν τε φάσμα ναυβάταις.
τῶν Βοιωτῶν δ' ὄπλισμα, ποντίας στροφή β.
πεντήκοντα νῆας εἰδόμεν,
σημείοις εὐστολισμέναις. 25

τοῖς δὲ Κάδομος ἦν
 χρύσειον δράκοντ' ἔχων
 ἀμφὶ ναῶν κόρυμβα·
 Λήϊτος δ' ὁ γηγενὴς
 ἄρχε ναίου στρατοῦ, 30
 Φωκίδος δ' ἀπὸ χθονός.
 Λοκροῖς δὲ τοῖσδ' ἴσας ἄγων
 ναῦς Ὀϊλέως τόκος, κλυτὰν
 Θροναῖδ' ἐκλιπὼν πόλιν.
 ἐκ Μυκῆνας δὲ τὰς Κυκλωπίας, ἀντιστρ. β'. 35
 παῖς Ἀτρέως ἔπεμπε ναυβάτας
 ναῶν ἑκατὸν ἡθροισμένους.
 σὺν δ' Ἄδραστος ἦν
 ταγός, ὡς φίλος φίλῳ,
 τὰς φυγούσας μέλαθρα 40
 βαρβάρων χάριν γάμων
 πράξιν Ἑλλάς ὡς λάβοι.
 ἐκ Πύλου δὲ Νέστορος
 Γερηνίου κατειδόμεν
 πρύμνας, σῆμα ταυρόπουν, 45
 ὀρᾶν πάροικον Ἀλφεόν.
 Αἰνιάνων δὲ δώδεκα στόλοι
 νᾶων ἦσαν, ὧν ἀναξ Γουνεὺς
 ἄρχε. τῶνδε δ' αὖ πέλας,
 Ἑλίδος δυνάστορες, 50
 οὓς Ἐπειοὺς ὠνόμαζε πᾶς λεώς·
 Εὐρυτος δ' ἀνασσε τῶνδε.
 λευκήρετμον δ' Ἄρη
 Τάφιον ἦγεν ὧν Μέγης
 ἀνασσε, Φυλέως λόχευμα, 55
 τὰς Ἑχίδνας λιπὼν.
 νήσους, ναυβάταις ἀπροσφόρους.
 Αἴας δ' ὁ Σαλαμῖνος ἔντροφος,

δεξιὸν κέρας
 πρὸς τὸ λαιὸν ζύναγε· 60
 τῶν ἄσσον ὥρμει, πλάταισιν
 ἐσχάταισι συμπλέκων,
 δώδεκ' εὐστροφωτάταισι
 ναυσίν, ὡς ἄϊον, καὶ ναυβάταν
 εἰδόμαν λεών· 65
 ᾗ τις εἰ προσαρμόσοι
 βαρβάρους βάριδας,
 νόστον οὐκ ἀποίσεται.
 ἔνθα δ' ἄϊον, εἰδόμαν
 νάϊον πόρευμα. 70
 τάδε κατ' οἴκους κλύουσα συγκλήτου
 μνήμην σῶζομαι στρατεύματος.

SCENA

EURIPIDIS IPHIGENIÆ IN AULIDE VULGO ADJECTA.

ΑΓΓΕΛΟΣ.

- ὦ Τυνδαρεΐα παῖ Κλυταιμνήστρα, δόμων
 ἔξω πέρασον, ὡς κλύοις ἐμῶν λόγων.
 ΚΛ. φθογγῆς κλύουσα δεῦρο σῆς ἀφικόμην,
 ταρβοῦσα τλήμων, κάκπεπληγμένη φόβῳ,
 μή μοι τιν' ἄλλην ξυμφορὰν ἤκεις φέρων, 5
 πρὸς τῇ παρούσῃ. ΑΓ. σῆς μὲν οὖν παιδὸς πέρι
 θαυμαστά σοι καὶ δεινὰ σημήναι θέλω.
 ΚΛ. μὴ μέλλε τοίνυν, ἀλλὰ φράζ' ὅσον τάχος.
 ΑΓ. ἀλλ', ὦ φίλη δέσποινα, πᾶν πεύσει σαφῶς.

λέξω δ' ἀπαρχῆς, ἣν τι μὴ σφαλεῖσά μου 10
γνώμη ταραξή γλῶσσαν ἐν λόγοις ἐμήν.
ἐπεὶ γὰρ ἰκόμεσθα τῆς Διὸς κόρης
Ἄρτεμιδος ἄλσος λείμακάς τ' ἀνθηφόρους,
ἵν' ἦν Ἀχαιῶν σύλλογος στρατεύματος,
σὴν παῖδ' ἄγοντες, εὐθὺς Ἀργείων ὄχλος 15
ἠθροίζεθ'· ὥς δ' ἐσεῖδεν Ἀγαμέμνων ἀναξ
ἐπὶ σφαγὰς στείχουσιν εἰς ἄλσος κόρην,
ἀνεστέναζε, κᾶμπαλιν στρέψας κᾶρα,
δάκρυα προῆγεν, ὀμμάτων πέπλον προθείς.
ἡ δέ, σταθεῖσα τῷ τεκόντι πλησίον, 20
ἔλεξε τοιάδ'· ὦ πάτερ, πάρειμί σοι
τούμῳ δὲ σῶμα τῆς ἐμῆς ὑπὲρ πάτρας,
καὶ τῆς ἀπάσης Ἑλλάδος γαίης ὑπερ,
θῦσαι δίδωμ' ἐκοῦσα πρὸς βωμὸν θεᾶς
ἄγοντας, εἴπερ ἐστὶ θέσφατον τόδε. 25
καὶ τοῦπ' ἔμ' εὐτυχοῖτε, καὶ νικηφόρου
δώρου τύχοιτε, πατρίδα τ' ἐξίκοισθε γῆν.
πρὸς ταῦτα, μὴ ψεύσῃ τις Ἀργείων ἐμοῦ,
σιγῇ παρέξω γὰρ δέρην εὐκαρδίως.—
τοσαῦτ' ἔλεξε· πᾶς δ' ἐθάμβησε κλύων 30
εὐψυχίαν τε, κᾶρετὴν τῆς παρθένου.
στάς δ' ἐν μέσῳ Ταλθύβιος, ᾧ τόδ' ἦν μέλον,
εὐφημίαν ἀνείπε, καὶ σιγὴν στρατῷ.
Κάλχας δ' ὁ μάντις εἰς κανοῦν χρυσήλατον
ἔθηκεν ὅξυ χειρὶ φάσγανον σπάσας, 35
κολεῶν ἔσωθεν, κρᾶτά τ' ἔστεψεν κόρης.
ὁ παῖς δ' ὁ Πηλέως ἐν κύκλῳ βωμὸν θεᾶς,
λαβὼν κανοῦν, ἔθρεξε, χέρνιβας θ' ὁμοῦ.
ἔλεξε δ'· ὦ θηροκτόν' Ἄρτεμι, παῖ Διὸς,
τὸ λαμπρὸν εἰλίσσουσ' ἐν εὐφρόνῃ φάος, 40
δέξαι τὸ θῦμα τόδ', ὃ γε σοι δωρούμεθα,
στρατός τ' Ἀχαιῶν, Ἀγαμέμνων ἀναξ θ' ὁμοῦ,

ἄχραντον αἶμα καλλιπαρθένου δέρης,
 καὶ δὸς γενέσθαι πλοῦν νεῶν ἀπήμονα,
 Τροίας τε πέργαμ' ἐξελεῖν ἡμᾶς δορί.— 45
 εἰς γῆν δ' Ἀτρεΐδαι, πᾶς στρατός τ' ἔσται βλέπων.
 ἱερεὺς δέ, φάσγανον λαβὼν, ἐπεύξατο,
 λαιμόν τ' ἐπεσκοπεῖθ', ἵνα πλήξειεν ἄν.
 ἐμοὶ δέ τ' ἄλγος οὐ μικρὸν εἰσῆει φρενὶ,
 κᾶστην νενευκῶς. θαῦμα δ' ἦν αἴφνης ὄρᾱν. 50
 πληγῆς κτύπον γὰρ πᾶς τις ἤσθητ' ἂν σαφῶς,
 τὴν παρθένον δ' οὐκ οἶδεν οὐ γῆς εἰσέδν.
 βοᾷ δ' ἱερεὺς, ἅπας δ' ἐπήχθησε στρατός,
 ἄελπτον εἰσιδόντες ἐκ θεῶν τινος
 φάσμ', οὐ γὰρ μὴδ' ὀρωμένου πίστις παρῆν. 55
 ἔλαφος γὰρ ἀσπαίρουσ' ἔκειτ' ἐπὶ χθονί,
 ἰδεῖν μεγίστη, διαπρεπῆς τε τὴν θέαν,
 ἧς αἵματι βωμὸς ἐρραίνεται ἄρδην τῆς θεοῦ.
 κὰν τῷδε Κάλχας (πῶς δοκεῖς;) χαίρων, ἔφη·
 ὦ τοῦδ' Ἀχαιῶν κοίρανοι κοινού στρατοῦ, 60
 ὁρᾶτε τήνδε θυσίαν, ἣν ἡ θεὸς
 προὔθηκε βωμίαν, ἔλαφον ὀρειδρόμον;
 ταύτην μάλιστα τῆς κόρης ἀσπάζεται,
 ὥς μὴ μιαῖνοι βωμόν εὐγενεὶ φόνω·
 ἠδέως τε τοῦτ' ἐδέξατο, καὶ πλοῦν οὔριον 65
 δίδωσιν ἡμῖν, Ἰλίου τ' ἐπιδρομάς.
 πρὸς ταῦτα πᾶς τις θάρσος αἶρε ναυβάτης,
 χώρει τε πρὸς ναῦν· ὥς ἡμέρᾳ τῇδε δεῖ,
 λιπόντας ἡμᾶς Αὐλίδος κοίλους μυχοὺς,
 Αἰγαῖον οἶδμα διαπερᾶν.—ἐπεὶ δ' ἅπαν 70
 κατηνθρακώθη θυμ' ἐν Ἡφαίστου φλογί,
 τὰ πρόσφορ' ἠΐξαθ', ὥς τύχοι νόστου στρατός.
 πέμπει δ' Ἀγαμέμνων μ', ὥστε σοι φράσαι τάδε,
 λέγειν θ' ὁποίας ἐκ θεῶν μοίρας κυρεῖ,
 καὶ δόξαν ἔσχεν ἄφθιτον καθ' Ἑλλάδα. 75

ἀλλὰ τὰν Διὸς κόραν
κλήσωμεν Ἄρτεμιν, θεῶν ἄνασσαν,
ὥς ἐπ' εὐτυχεῖ πότμῳ. 1400

ὦ πότνια, θύμασι βροτησίοις
χαρεῖσα, πέμψον εἰς Φρυγῶν
γαῖαν Ἑλλάνων στρατόν, 1405
δός τ' Ἀγαμέμνονα λόγχαις
Ἑλλάδι κλεινότατον στέφανον,
κλέος αἰμίμηστον, ἀμφιθεῖναι.

1406. Ἀγαμέμνονά τε λόγχαις

Post v. 1405. καὶ δολόεντα Τροίας ἔδη

Post v. 1407. δὸς ἀμφὶ κἀρα τεὸν

ΤΕΛΟΣ ΙΦΙΓΕΝΕΙΑΣ ΤΗΣ ΕΝ ΑΥΛΙΔΙ.

CANTUS CHORICUS

QUI IN MANUSCRIPTIS ET EDITIS SEQUITUR v. 230.

ΝΑΩΝ δ' εἰς ἀριθμὸν ἤλυθον, στροφή α.
καὶ θεὰν ἀθέσφατον,
τὰν γυναικείαν ὄψιν ὀμμάτων
ὥς πλησάμμι, μείλινον ἀδονάν.
καὶ κέρας μὲν ἦν 5
δεξιὸν πλάτας ἔχων
Φθιώτας ὁ Μυρμιδόνων Ἴρης,
πεντήκοντα ναυσὶ θουρίαις.
χρυσέαις δ' εἰκόσιν
κατ' ἄκραν Νηρηῆδες ἔστασαν θεαὶ 10
πρύμνας, σῆμ' Ἀχιλλείου στρατοῦ.
Ἀργείων δὲ ταῖσδ' ἰσήμετμοι ἀντιστροφή α.
νᾶες ἔστασαν πέλας·
ὦν ὁ Μηκιστέως στρατηλάτας
παῖς ἦν, Ταλαὸς ὃν τρέφει πατήρ, 15
Καπανέως τε παῖς
Σθένελος. Ἀτθίδος δ' ἄγων
ἐξήκοντα νῆας ὁ Θησέως
παῖς ἐξῆς ἐναυλόχει, θεὰν
Παλλάδ' ἐν μωνύχοις 20
ἔχων πτερωτοῖσιν ἄρμασιν θετόν,
εὐσημόν τε φάσμα ναυβάταις.
τῶν Βοιωτῶν δ' ὄπλισμα, ποντίας στροφή β.
πεντήκοντα νῆας εἰδόμαν,
σημείοις εὐστολισμένας. 25

τοῖς δὲ Κάδμος ἦν
 χρύσειον δράκοντ' ἔχων
 ἀμφὶ ναῶν κόρυμβα·
 Λήϊτος δ' ὁ γηγενὴς
 ἄρχε ναίου στρατοῦ, 30
 Φωκίδος δ' ἀπὸ χθονός.
 Λοκροῖς δὲ τοῖσδ' ἴσας ἄγων
 ναῦς Ὀϊλέως τόκος, κλυτὰν
 Θροναῖδ' ἐκλιπὼν πόλιν.
 ἐκ Μυκῆνας δὲ τὰς Κυκλωπίας, ἀντιστρ. β. 35
 παῖς Ἀτρέως ἔπεμπε ναυβάτας
 ναῶν ἑκατὸν ἠθροισμένους.
 σὺν δ' Ἄδραστος ἦν
 ταγός, ὡς φίλος φίλῃ,
 τὰς φυγούσας μέλαθρα 40
 βαρβάρων χάριν γάμων
 πρᾶξιν Ἑλλάς ὡς λάβοι.
 ἐκ Πύλου δὲ Νέστορος
 Γερηνίου κατειδόμεν
 πρύμνας, σῆμα ταυρόπουν, 45
 ὄρᾱν πάροικον Ἀλφεόν.
 Αἰνιάνων δὲ δώδεκα στόλοι
 ναῶν ἦσαν, ὧν ἀναξ Γουνεὺς
 ἄρχε. τῶνδε δ' αὖ πέλας,
 Ἥλιδος δυνάστορες, 50
 οὓς Ἐπειοὺς ὠνόμαζε πᾶς λεώς·
 Εὐρυτος δ' ἀνασσε τῶνδε.
 λευκήρετμον δ' Ἄρη
 Τάφιον ἦγεν ὧν Μέγης
 ἀνασσε, Φυλέως λόχευμα, 55
 τὰς Ἐχίδνας λιπὼν.
 νήσους, ναυβάταις ἀπροσφόρους.
 Αἴας δ' ὁ Σαλαμῖνος ἔντροφος,

δεξιὸν κέρασ
 πρὸς τὸ λαιὸν ξύναγε· 60
 τῶν ἄσσον ὥρμει, πλάταισιν
 ἐσχάταισι συμπλέκων,
 δώδεκ' εὐστροφωτάταισι
 ναυσὶν, ὡς ἄϊον, καὶ ναυβάταν 65
 εἰδόμαν λεών·
 ᾧ τις εἰ προσαρμόσοι
 βαρβάρους βάριδας,
 νόστον οὐκ ἀποίσεται.
 ἔνθα δ' ἄϊον, εἰδόμαν 70
 νᾶϊον πόρευμα.
 τάδε κατ' οἴκους κλύουσα συγκλήτου
 μνήμην σῶζομαι στρατεύματος.

SCENA

EURIPIDIS IPHIGENIÆ IN AULIDE VULGO ADJECTA.

ΑΓΓΕΛΟΣ.

ὦ Τυνδαρεία παῖ Κλυταμνήστρα, δόμων
 ἔξω πέρασον, ὡς κλύοις ἐμῶν λόγων.
 ΚΑ. φθογγῇς κλύουσα δεῦρο σῆς ἀφικόμην,
 ταρβοῦσα τλήμων, κάκτεπληγμένη φόβῳ,
 μή μοι τιν' ἄλλην ξυμφορὰν ἤκεις φέρων, 5
 πρὸς τῇ παρούσῃ. ΑΓ. σῆς μὲν οὖν παιδὸς πέρι
 θαυμαστά σοι καὶ δεινὰ σημῆναι θέλω.
 ΚΑ. μὴ μέλλε τοῖνυν, ἀλλὰ φράζ' ὅσον τάχος.
 ΑΓ. ἀλλ', ὦ φίλη δέσποινα, πᾶν πεύσει σαφῶς.

λέξω δ' ἀπαρχῆς, ἣν τι μὴ σφαλεῖσά μου 10
γνώμη ταραξῇ γλῶσσαν ἐν λόγοις ἐμήν.
ἐπεὶ γὰρ ἰκόμεσθα τῆς Διὸς κόρης
Ἄρτεμιδος ἄλσος λειμακάς τ' ἀνθηφόρους,
ἵν' ἦν Ἀχαιῶν σύλλογος στρατεύματος,
σὴν παῖδ' ἄγοντες, εὐθὺς Ἀργείων ὄχλος 15
ῥητορίζεθ'· ὥς δ' ἐσεῖδεν Ἀγαμέμνων ἄναξ
ἐπὶ σφαγὰς στείχουσαν εἰς ἄλσος κόρην,
ἀνεστέναζε, κᾶμπαλιν στρέψας κára,
δάκρυα προῆγεν, ὁμμάτων πέπλον προθεῖς.
ἡ δὲ, σταθεῖσα τῷ τεκόντι πλησίον, 20
ἔλεξε τοιάδ'· ὦ πάτερ, πάρειμί σοι
τοῦμόν δὲ σῶμα τῆς ἐμῆς ὑπὲρ πάτρας,
καὶ τῆς ἀπάσης Ἑλλάδος γαίης ὑπερ,
θῦσαι δίδωμ' ἐκούσα πρὸς βωμὸν θεᾶς
ἄγοντας, εἴπερ ἐστὶ θέσφατον τόδε. 25
καὶ τοῦπ' ἔμ' εὐτυχοῖτε, καὶ νικηφόρου
δώρου τύχοιτε, πατρίδα τ' ἐξίκουσθε γῆν.
πρὸς ταῦτα, μὴ ψαύσῃ τις Ἀργείων ἐμοῦ,
σιγῇ παρέξω γὰρ δέρην εὐκαρδίως.—
τοσαῦτ' ἔλεξε· πᾶς δ' ἐθάμβησε κλύων 30
εὐψυχίαν τε, κἀρετὴν τῆς παρθένου.
στάς δ' ἐν μέσῳ Ταλθύβιος, ᾧ τόδ' ἦν μέλον,
εὐφημίαν ἀνείπε, καὶ σιγὴν στρατῷ.
Κάλχας δ' ὁ μάντις εἰς κανοῦν χρυσήλατον
ἔθηκεν ὅξυ χειρὶ φάσγανον σπάσας, 35
κολεῶν ἔσωθεν, κρᾶτά τ' ἔστεψεν κόρης.
ὁ παῖς δ' ὁ Πηλέως ἐν κύκλῳ βωμὸν θεᾶς,
λαβὼν κανοῦν, ἔθρεξε, χέρνιβας θ' ὁμοῦ.
ἔλεξε δ'· ὦ θηροκτόν' Ἄρτεμι, παῖ Διός,
τὸ λαμπρὸν εἰλίσσουσ' ἐν εὐφρόνῃ φάος, 40
δέξαι τὸ θῦμα τόδ', ὃ γε σοι δωρούμεθα,
στρατός τ' Ἀχαιῶν, Ἀγαμέμνων ἄναξ θ' ὁμοῦ,

ἄχραντον αἶμα καλλιπαρθένου δέρης,
 καὶ δὸς γενέσθαι πλοῦν νεῶν ἀπήμονα,
 Τροίας τε πέργαμ' ἐξελεῖν ἡμᾶς δορί.— 45
 εἰς γῆν δ' Ἀτρεΐδαι, πᾶς στρατός τ' ἔστη βλέπων.
 ἱερεὺς δέ, φάσγανον λαβὼν, ἐπεύξατο,
 λαμόν τ' ἐπεσκοπεῖθ', ἵνα πλήξειεν ἄν.
 ἐμοὶ δέ τ' ἄλγος οὐ μικρὸν εἰσῆει φρενί,
 κᾶστην νενευκῶς. θαῦμα δ' ἦν αἵφνης ὄρᾱν. 50
 πληγῆς κτύπον γὰρ πᾶς τις ᾔσθητ' ἂν σαφῶς,
 τὴν παρθένον δ' οὐκ οἶδεν οὐ γῆς εἰσέδν.
 βοᾷ δ' ἱερεὺς, ἅπας δ' ἐπήχησε στρατός,
 ἄελπτον εἰσιδόντες ἐκ θεῶν τινος
 φάσμ', οὐ γὰρ μὴδ' ὀρωμένον πίστις παρῆν. 55
 ἔλαφος γὰρ ἀσπαίρουσ' ἔκειτ' ἐπὶ χθονί,
 ἰδεῖν μεγίστη, διαπρεπῆς τε τὴν θέαν,
 ἧς αἵματι βωμὸς ἐρραίνεται ἄρδην τῆς θεοῦ.
 κὰν τῷδε Κάλχας (πῶς δοκεῖς;) χαίρων, ἔφη
 ὦ τοῦδ' Ἀχαιῶν κοίρανοι κοινού στρατοῦ, 60
 ὁρᾶτε τήνδε θυσίαν, ἣν ἡ θεὸς
 προὔθηκε βωμίαν, ἔλαφον ὀρειδρόμον;
 ταύτην μάλιστα τῆς κόρης ἀσπάζεταιται,
 ὥς μὴ μιᾶνοι βωμὸν εὐγενεὶ φόνῳ·
 ἡδέως τε τοῦτ' ἐδέξατο, καὶ πλοῦν οὔριον 65
 δίδωσιν ἡμῖν, Ἰλίου τ' ἐπιδρομᾶς.
 πρὸς ταῦτα πᾶς τις θάρσος αἶρε ναυβάτης,
 χώρει τε πρὸς ναῦν ὥς ἡμέρα τῇδε δεῖ,
 λιπόντας ἡμᾶς Αὐλίδος κοίλους μυχοὺς,
 Αἰγαῖον οἶδμα διαπερᾶν.—ἐπεὶ δ' ἅπαν 70
 κατηνθρακώθη θυμὸς ἐν Ἡφαίστου φλογί,
 τὰ πρόσφορ' ἠῦξαθ', ὥς τύχοι νόστου στρατός.
 πέμπει δ' Ἀγαμέμνων μ', ὥστε σοι φράσαι τάδε,
 λέγειν θ' ὅποίας ἐκ θεῶν μοίρας κυρεῖ,
 καὶ δόξαν ἔσχεν ἄφθιτον καθ' Ἑλλάδα. 75

- ἐγὼ παρὼν δέ, καὶ τὸ πράγμ' ὀρώων, λέγω·
 ἢ παῖς σαφῶς σοι πρὸς θεοὺς ἀφίπτατο.
 λύπης γ' ἀφαίρει, καὶ πόσει πάρες χόλον.
 ἀπροσδόκητα δὲ βροτοῖσι τὰ τῶν θεῶν
 σώζουσί θ' οὐς φιλοῦσιν· ἡμαρ γὰρ τότε
 θανούσαν εἶδε καὶ βλέπουσαν παῖδα σήν. 80
- ΧΟ. ὥς ἦδομαί τοι ταῦτ' ἀκούσας' ἀγγέλου.
 ζῶν δ' ἐν θεοῖσι σὸν μένειν φράζει τέκος.
- ΚΛ. ὦ παῖ, θεῶν τοῦ κλέμμα γέγονας;
 πῶς σε προσείπω; πῶς δὲ φῶ;
 παραμυθεῖσθαι τούσδε μάτην μύθους,
 ὥς σου πένθους λυγροῦ παυσαίμαν; 85
- ΧΟ. καὶ μὴν Ἀγαμέμνων ἀναξ στείχει,
 τούσδ' αὐτοὺς ἔχων σοι φράζειν μύθους.
- ΑΓ. γύναι, θυγατρὸς ἔνεκ' ὀλβιοὶ γενοίμεθ' ἄν,
 ἔχει γὰρ ὄντως ἐν θεοῖς ὁμιλίαν. 90
 χρὴ δέ σε, λαβοῦσαν τόνδε μόσχον νεαγενῇ
 στείχειν πρὸς οἶκους· ὥς στρατὸς πρὸς πλοῦν ὀρᾷ.
 καὶ χαῖρε· χρόνια γε τάμά σοι προσφθέγματα
 Τροίηθεν ἔσται. καὶ γένοιτό σοι καλῶς. 95
- ΧΟ. χαίρων, Ἀτρεΐδῃ, γῆν ἴκου Φρυγίαν,
 χαίρων δ' ἐπάνηκε,
 κάλλιστά μοι σκῦλ' ἀπὸ Τροίας ἐλών.

NOTES

ON THE

IPHIGENIA IN AULIS.

v. 4. For *πέυσει*, Porson proposed to read *σπεῦδε*, and others have followed him in this suggestion; the answer of the Old Man, *σπεύδω*, does sound like a reply to *σπεῦδε*, as in v. 2, *στείχω* is to *στείχε*.

v. 5. *Μάλα τοι γῆρας τούμὸν ἄπνον, Καὶ ἐπ' ὀφθαλμοῖς ὄξ' ἔπαρσεν*] *τὸ γῆρας*, the reading of Aldus and the MSS. has continued in the editions until lately: *τοι* is in the margin of Barnes, and appears to have been his own correction. Some commentators have made needless difficulties in explaining this and the following line; they may be rendered almost literally, *My old age is very sleepless, and sits wakeful upon my eyes*.

v. 6. Ennius, who translated our Tragedy of Euripides, gives the following version of this passage:

AGAM. *Quid nocti' videtur in allisono*
Cæli clypeo?

SENEX. *Temo superat stellas, cogens*
Sublime etiam atque etiam noctis
Itiner.

The above lines are cited by Varro (*Ling. Lat. Lib. 6*) without the name of the author. Scaliger discovered them to be Ennius's, and from another passage of Varro (*Lib. 4*) corrected *allisono* for *altissimo*. It hence also appears that the question of Agamemnon does not end, as it is commonly quoted, with *Quid nocti' videtur?*

v. 8. *Σείριος, ἐγγυὲς τῆς ἐπταπόρου Πλειάδος αἴσων ἔτι μεσσήρης*.] Compare *Orest. 1001*. *Ἐπταπόρου τε δρόμημα Πελειάδος*. Most of the commentators, from Scaliger downwards, have remarked the error of Euripides in placing Sirius near the Pleiades. Boeckh (*de Græc. Trag. p. 277*) observes, "*Ubi Sirius in summo cælo est, (μεσσήρης) Vergiliæ supra horizonta positæ sunt gradibus 50.*" Matthiæ says, "*Non mirer si Euripides Sirium cum splendida stella quæ est in fronte Tauri, Aldebaran vocant, confuderit.*"

v. 76. Aldus and the other old editors place a full stop at the end of v. 75. and read *Μενέλαος οὖν καθ' Ἑλλάδ' οἰστροήσας μόνος*. But all the MSS. have *Μενέλαον. ὁ δὲ καθ' Ἑλλάδ' οἰστροήσας μόρφῳ*: this restores the true reading, except as concerns the last word, for which Aldus seems to have substituted *μόνος* upon conjecture. Instead of *μόρφῳ*, Markland proposed a number of guesses, and among the rest *δρόμφῳ*, without being himself aware that he had here hit upon the true word. *δρόμφῳ*, *with speed*, is frequently used in a similar way—in v. 350. *ἔρχεται δρόμφῳ*. Orest. 716. *δρόμφῳ στείχοντα*. Ion. 1576. *δρόμφῳ σπεύσας*. Bacch. 747. *ἀρθεῖσαι δρόμφῳ*. The error seems to have arisen from the accidental omission or obliteration of the first letter; another transcriber finding *ρόμφῳ*, *vocem nihili*, changed it by transposition of two consonants into *μόρφῳ*.

v. 79. *αἰζαντες δοριῖ*] Porson compares *ἐλθόντες δοριῖ*, Aristoph. Lys. 1153. This line appears in Aristotle, Rhet. III. II. 2. where instead of *δοριῖ* is read *ποσιῖ*, and this Musgrave adopts, very erroneously; even the MSS. of Aristotle have *δοροῖ*.

v. 80. *στενόπορα* refers to the narrowness of the strait of the Euripus; as in v. 1373. *Αὐλίδος στενοπόροισιν ὄρμοις*. and v. 163. *στενόπορθμον Χαλκίδα*.

v. 82. *Ἴπποις τε πολλοῖς ἄρμασιν τ' ἡσκημένοι*] The correction of this line is due to Reiske. The editions till recently continued to give *πολλοῖς θ' ἄρμασιν γ'*: some MSS. omit *γ'*, which is an evident expletive.

v. 83. The editions have *κάμῃ στρατηγεῖν κᾶτα Μενέλεω χάριν*, where *κᾶτα* (Ald. *κᾶτα*) is a palpable corruption, which it is the more difficult to correct, because a substitute for that word, however necessary for the verse, is not required by the sense. Of all the proposed emendations (and they are very numerous) that of Heath, *κάρτα*, seems by far the most probable, and I have accordingly adopted it, as Hermann has done, although I cannot feel quite as much confidence as he expresses in its certainty.

v. 84. This passage and vv. 258–263 are the authority of Eustathius for saying that Agamemnon was an elected commander p. 37. 30. *ὅτι δὲ τοῖς Ἀχαιοῖς ἐξ αἰρέσεως ἦν βασιλεὺς ὁ Ἀγαμέμνων, Εὐριπίδης ἐν Ἰφιγενείᾳ δηλοῖ σαφέστατα*. Again p. 185. 3. *τὸ δὲ πολλαῖς νήσοις καὶ Ἀργεῖ παντὶ ἀνάσσειν, δειγμὰ ἐστὶ τοῦ μὴ ἀπλῶς χειροτονητὸν εἶναι εἴτ' οὖν αἰρετὸν*

v. 12. *τήνδε* for *τῇδε* is the emendation of Blomfield. *τήνδε κατ' Αὔλιν* was found in the copy used by the interpolator, to whom it suggested his *τόνδε κατ' Εὔριπον*.

v. 14. *στείχωμεν ἔσω* is the reading of all the MSS. and so it had been printed in the margin of Barnes. The Aldine has *στείχομεν εἴσω*.

v. 15-18. These four lines are quoted by Stobæus (Serm. LVI. 2. Grot.) and the three first by Plutarch, p. 471. C. Barnes cites Ovid—*Crede mihi, bene qui latuit, bene vixit*. Plutarch has *γέρων*.

v. 18. *τοὺς δ' ἐν τιμαῖς ἦσσαν [ζηλῶ]* Stobæus has *ἐπαινῶ* for *ζηλῶ*. He probably quoted from memory, and recollected Hipp. 264. *Οὕτω τὸ λίαν ἦσσαν ἐπαινῶ Τοῦ μηδὲν ἄγαν*.

v. 19. *καὶ μὴν τὸ καλόν γ' ἐνταῦθα βίου]* *βίου* may be construed either with *τὸ καλόν*, or with *ἐνταῦθα*: the latter signifies in this station of life. Æsch. Choeph. 891. *Ἐνταῦθα γὰρ δὴ τοῦδ' ἀφικόμην κακοῦ*.

v. 21. All the Editions have *καὶ τὸ φιλότιμον*. Markland observed that the metre required either *καὶ φιλ.* or *τό τε φιλ.* Musgrave and Matthiæ prefer the latter; but there are scarcely any clear instances of the proceleusmatic foot as a substitute for the anapæst in a legitimate system; and it ought certainly not to be admitted as an emendation. Yet there is no doubt that the poet intended to describe the love of popularity expressed by *τὸ φιλότιμον* in two other places of the play vv. 263. 306. The article must therefore be repeated in the mind from *τὸ καλόν* in each of the two preceding lines; it is similarly suppressed by our Author in an anapæstic system in Electr. 1351. *Οἷσιν δ' ὅσιον καὶ τὸ δίκαιον Φίλον ἐν βίῳ &c.*...where he plainly intended to express *τὸ ὅσιον*, piety.

v. 22. *Γλυκὺ μὲν, λυπεῖ δὲ προσιστάμενον]* “Hunc versum παρῳδεῖ Macho Comicus apud Athenæum. vi. 10. p. 244. A. *Ὁ Χαιρέφρων δέ, καὶ μάλ', ὧ βέλτιστ', ἔφη, Γλυκὺ μὲν, προσιστάμενον δὲ λυπεῖ πανταχῇ.*” Porson.

v. 23. *τότε μὲν—τότε δέ,* for *ἄλλοτε—ἄλλοτε*, Æsch. Ag. 99. *τότε μὲν κακόφρων τελέθει, Τότε δ' ἐκ θυσιῶν ἀγανά σάινουσ' Ἑλπίς*—where *σαίνουσ'* is the happy emendation of Bishop Butler for *φαίνουσ'*.

v. 27-32. These lines are found in Stobæus p. 430. He gives *ἀριστέως*, which is preferable to the common reading *ἀριστέος*,

though the latter is admissible. See Porson's note on Med. 5. The construction is similar to that of Hipp. 1044. Καὶ σοῦ γε κάρτα ταῦτα θαυμάζω, πάτερ.

v. 28. Οὐκ ἐπὶ πᾶσιν σ' ἐφύτευσ' ἀγαθοῖς, Ἀγάμεμνον, Ἀτρέως.] Hipp. 461. χρῆν σ' ἐπὶ ῥήτοις ἄρα Πατέρα φυτεύειν. Plutarch twice quotes this passage of the Iphigenia, p. 33. E. and p. 103. B. Stobæus has ἔφυς for ἐφύτευσ'.

v. 32. Τὰ θεῶν οὕτω βουλόμεν' ἔσται] Instead of the two last words Stobæus quotes νενόμισται, which Barnes and other editors have printed in the text: this word is appropriate enough, and a parcmiac is natural at the conclusion of the Old Man's moralizing. Still there is no doubt but that Euripides wrote what is found in Aldus and the Manuscripts, and was read by Plutarch, and that Stobæus' memory deceived him. τὰ θεῶν βουλόμενα, the will of the Gods. See v. 1165. Οὐδ' ἐπὶ τὸ κείνου βουλόμενον ἐλήλυθα.

v. 34. Δέλτον τε γράφεις τήνδ'.] I once thought that we ought to read δέλτω—τήνδ'. But though γράφειν γράμματα εἰς δέλτον, and ἐν δέλτῳ may be common, yet I do not remember γράφειν δέλτῳ: on the contrary δέλτον γράφειν may be defended by Alcest. 988. Θρήσσαις ἐν σανίσιν, τὰς Ὀρφέα κατέγραψεν Γῆρυς. The accusative is also confirmed by σφραγίζεις and λύεις which follow. Some think that Ovid had this passage in his memory, when he wrote (Met. ix. 522) *Dextra tenet ferrum, vacuam tenet altera ceram. Incipit et dubitat; scribit damnatque tabellas; Et notat, et delet; mutat, culpatque, probatque; Inque vicem sumptas ponit, positasque resumit.*

v. 38. In one of the Paris MSS. is this scholium: Ὀμηρικὸν τοῦτο· θαλερὸν κατὰ δάκρυ χέοντα. (Od. Δ. 556.)

v. 42. Τί πονεῖς; τί νέον πάρα σοι, βασιλεῦ;] Most Editions have τί πονεῖς; τί πονεῖς; Τί νέον; τί νέον περὶ σοί, βασιλεῦ; some of the early copies have only once τί πονεῖς; and I apprehend that the repetition was owing to the accidental doubling of τί νέον; in the following line, which made another anapæst necessary for the verse. I cannot recollect an instance to be compared with the present, in which two interrogative repetitions come together, and therefore think with Bishop Blomfield, that neither should remain in the text. I have no recollection of περὶ being elsewhere used as it is in this place, and have therefore

not hesitated to substitute *πάρα*, agreeably to common usage. Professor Dobree (Advers. Vol. II. p. 88) testifies that this was the reading of Porson.

v. 45. Σῆ γάρ μ' ἀλόχῳ τότε Τυνδάρεως Πέμπει φερνὴν, Ξυννυμφοκόμον τε δίκαιον.] *τότε* is not unfrequently used in reference to a time which is implied but not expressed; as in Orest. 99. Alc. 938. Here the words *φερνὴν* and *ξυνν.* plainly imply that the time was that of the King's wedding. There is therefore not the slightest reason for the correction given in Barnes' margin, *ποτε*. In v. 771 the same old servant says, *Χῶτι μ' ἐν ταῖς σαῖσι φερναῖς ἔλαβεν Ἀγαμέμνων ἄναξ*. Almost all editions give *πέμπεν*, which, besides the rejection of the augment, is not a proper substitute for *ἔπεμψε*. Therefore I have had no hesitation in printing *πέμπει*, the emendation of Porson and of Elmsley. Hermann is displeased with *δίκαιον* as being too arrogant an epithet for the speaker to apply to himself; and has accordingly printed *πέμπειν* and *δικαιοῖ*, a change which I cannot help regarding as the reverse of an improvement. This character is represented as being loquacious, and self-important, and as using the privileges of an old and confidential domestic. Moreover, *δίκαιος* is a very appropriate word, signifying *disinterested*, the reverse of *κερδάλεος*, as in v. 935. See the note of Elmsley on Med. 86. (Οἱ μὲν δικάως, οἱ δὲ καὶ κέρδους χάριν.)

v. 50. Οἱ τὰ πρῶτ' ὠλβισμένοι] Tro. 1262. μέγα δ' ὀλβισθεῖς.

v. 52. Δειναὶ δ' ἀπειλαί, καὶ κατ' ἀλλήλων φόνος Ξυνίσταθ'.] Matthiæ has adopted in his text the conjecture of Markland *φθόνος* instead of *φόνος*, a change which weakens the force of the passage. Hermann properly regards *ἀπειλαί καὶ φόμος* as a legitimate instance of the figure *ἐν διὰ δυοῖν*: "Habet ista figura locum in iis, quæ et conjuncta et disjuncta cogitari possunt, non in illis, quæ disjuncta absurda sunt."

v. 54. Τὸ πρᾶγμα δ' ἀπόρως εἶχε Τυνδάρεω πατρὶ, Δοῦναί τε μὴ δοῦναί τε, τῆς τύχης ὅπως Ἀψαίτ' ἄριστα] Markland cites a passage from the Supplices of Æschylus v. 384. of which the present seems to be an imitation: *Ἀμηχανῶ δέ, καὶ φόβος μ' ἔχει φρένας, Δράσαι τε μὴ δρᾶσαι τε, καὶ τύχην ἐλεῖν*: hence he conjectures that we should read in Euripides *τῆς τύχης θ'*. Matthiæ prints this in his text; but in his note inti-

mates some repentance for having so done. *δοῦναι τε μὴ δοῦναι τε* (*I mean, whether to give her away or not*) is an instance, very common in the Tragedies, of infinitives which are independent of the construction of the rest of the sentence: besides, *τύχη* and *ἡ τύχη* have different meanings; the former denotes *fortune*, or *chance*; the latter, *the event*. But there has been a still more improbable conjecture hazarded on this passage. There is found in Hesychius *ἄθραυστα, ἀπρόσκοπα*. Εὐριπίδης *Ἰφιγενεία ἐν Αὐλίδι*. As the word *ἄθραυστα* is no where met with in the play, it occurred to Hemsterhuis that it might be substituted for *ἄριστα* in this passage; a conjecture which, with all reverence for his great name, I must regard as most unfortunate. The word might have existed in some part of the Tragedy now lost; but the words *τῆς τύχης ὅπως Ἄψαιτ' ἄριστα*, *how he might best deal with the incident*, are liable to no suspicion. Hom. Il. Γ. 110. *ὅπως ὄχ' ἄριστα μετ' ἀμφοτέροισι γένηται*.

v. 59. Σπονδὰς καθεῖναι] Compare Helen. 1235. Σπονδὰς τέμωμεν, καὶ διαλλάχθητί μοι. Should we not there read *καθώμεν* for *τέμωμεν*?

v. 61. The early Editions have *Τούτῳ συναμύνειν εἴτις ἐκ δόμων λαβὼν Οἴχοιτο, τὸν τ' ἔχοντ' ἀπώσασθαι λέχους, Κάπιστρατεύειν, καὶ κατασκάπτειν πόλιν*. Heath removed the anapæst in the first of these lines, by restoring the future, the retention of which tense is as necessary for the syntax as for the metre; and Markland pointed out the emendations necessary in the rest of the passage. Most, if not all the MSS. have *ἀπωθοίη*. I think therefore that *ἀπώσασθαι* was introduced by the Aldine editor, who mistook the meaning of the passage, and imagined *τὸν ἔχοντα* to imply the ravisher, instead of the husband. The words *καὶ κατασκάπτειν πόλιν* are to be considered as in a parenthesis, as far as the construction is concerned.

v. 66. *ὑπελθεῖν* in this sense occurs in v. 367. and in Andr. 436 *δόλῳ μ' ὑπῆλθες*. Suppl. 140. *Φοίβου μ' ὑπῆλθε δυστόπαστ' αἰνίγματα*. Soph. Œd. T. 386. *λάβρα μ' ὑπελθὼν* where the Scholiast says *ἐνταῦθα τὸ ὑπελθὼν ἀπὸ μεταφορᾶς τῶν παλαιόντων λέγεται, ὅταν τοὺς ἀντιπάλους ὑπέρχωνται λαθόντες*.

v. 67. *Δίδωσ' ἐλέσθαι θυγατρὶ μνηστήρων ἓνα*] We may remark the metrical peculiarity of a vowel continuing short before a

word beginning with $\mu\nu$ here and in another line of this Tragedy v. 749. Ἀλλ' ἡ πέπονθα δεινά; $\mu\nu\eta\sigma\tau\epsilon\acute{\upsilon}\omega$ γάμους—Before Markland, it was read $\delta\acute{\iota}\delta\omega\sigma\iota\nu$ with an anapæst for the second foot. Elmsley (*Edinb. Rev.* Vol. xvii. p. 499.) proposes $\delta\acute{\iota}\delta\omicron\upsilon\varsigma$, alleging the rarity of an elision in words similar to $\delta\acute{\iota}\delta\omega\sigma\iota$. However, he himself refers to six other instances in Euripides; and there appear to be objections of a different kind opposed to his conjecture: if a participle were to be used at all, it should, I apprehend, be $\delta\omicron\upsilon\varsigma$, not $\delta\acute{\iota}\delta\omicron\upsilon\varsigma$: and as the proposed reading makes it necessary that the stop after $\phi\acute{\iota}\lambda\alpha\iota$ v. 68. should be removed, the sentence would become needlessly embarrassed. Hermann, however, has embraced Elmsley's conjecture.

v. 68. Ὅτ' $\pi\nu\omicron\alpha\iota$ φέροισεν Ἀφροδίτας $\phi\acute{\iota}\lambda\alpha\iota$] The common reading is $\acute{\omicron}\tau\omicron\nu$. Matthiæ has adopted Heath's emendation $\acute{\omicron}\tau\omicron\nu$: I should consider $\acute{\omicron}\tau\pi\eta$ preferable. But I have adopted, as easier and more probable, $\acute{\omicron}\tau\omega$, which has been already proposed by Boissonade; I understand the sense to be, *To whomsoever the fond gales of love might carry her.*

v. 69. Ἡ δ' εἴλεθ', $\acute{\omicron}\varsigma$ σφε μήποτ' ὥφελεν λαβεῖν, Μενέλαον] Every edition has $\acute{\omicron}\varsigma$ γε μήποτ' ὦ. λ. except Hermann's which gives $\acute{\omicron}\varsigma$ δέ. My own emendation $\acute{\omicron}\varsigma$ σφε appears so indubitable, that I am rather surprised it should have been left for me to introduce it.

v. 70. Helen. 27. *Ipsa loquitur.* λιπὼν δὲ βούσταθμ' Ἰδαῖος Πάρις Σπάρτην ἀφίκεθ', $\acute{\omicron}\varsigma$ ἐμὸν σχήσων λέχος. Elmsley (*Mus. Crit.* ii. p. 296) ingeniously conjectures βούσταθμ' Ἰδαίας χθονός, from this passage of the Iphigenia. Clemens Alexandrinus quotes the six following lines to Μενέλαον (*Pædag.* iii. 2.) In v. 71. he writes $\kappa\rho\acute{\iota}\nu\omega\nu$ for $\kappa\rho\acute{\iota}\nu\alpha\varsigma$.

v. 72. ἀνθηρὸς μὲν εἰμάτων στολῇ Χρυσῶ τε λαμπρὸς] The manuscripts of Clemens have στολὴν, which pleases me better than στολῇ. Then I should prefer χρυσῶ δέ, that δέ may answer to μὲν in the preceding lines; for I cannot assent to the opinion of Elmsley who compares this passage with Bacch. 453. Ἀτὰρ τὸ μὲν σῶμ' οὐκ ἄμορφος εἶ, ξένε: where μὲν is emphatic from having no corresponding δέ.

v. 75. ἔκδημον λαβὼν Μενέλαον] *Having found Menelaus abroad.* There is no need for Markland's correction λαθὼν. In Tro. v. 949. Helen herself relates this story.

v. 76. Aldus and the other old editors place a full stop at the end of v. 75. and read *Μενέλαος οὖν καθ' Ἑλλάδ' οἰστρήσας μόνος*. But all the MSS. have *Μενέλαον. ὁ δὲ καθ' Ἑλλάδ' οἰστρήσας μόρφ*: this restores the true reading, except as concerns the last word, for which Aldus seems to have substituted *μόνος* upon conjecture. Instead of *μόρφ*, Markland proposed a number of guesses, and among the rest *δρόμφ*, without being himself aware that he had here hit upon the true word. *δρόμφ*, *with speed*, is frequently used in a similar way—in v. 350. *έρχεται δρόμφ*. Orest. 716. *δρόμφ στείχοντα*. Ion. 1576. *δρόμφ σπεύσας*. Bacch. 747. *ἀρθεῖσαι δρόμφ*. The error seems to have arisen from the accidental omission or obliteration of the first letter; another transcriber finding *ρόμφ*, *voceem nihili*, changed it by transposition of two consonants into *μόρφ*.

v. 79. *αἰζαντες δορι*] Porson compares *ἐλθόντες δορι*, Aristoph. Lys. 1153. This line appears in Aristotle, Rhet. III. II. 2. where instead of *δορι* is read *ποσι*, and this Musgrave adopts, very erroneously; even the MSS. of Aristotle have *δοροί*.

v. 80. *στενόπορα* refers to the narrowness of the strait of the Euripus; as in v. 1373. *Αὐλίδος στενοπόροισιν ὄρμους*. and v. 163. *στενόπορθμον Χαλκίδα*.

v. 82. *Ἴπποις τε πολλοῖς ἄρμασιν τ' ἡσκημένοι*] The correction of this line is due to Reiske. The editions till recently continued to give *πολλοῖς θ' ἄρμασιν γ'*: some MSS. omit *γ'*, which is an evident expletive.

v. 83. The editions have *καμὲ στρατηγεῖν κᾶτα Μενέλεω χάριν*, where *κᾶτα* (Ald. *κᾶτα*) is a palpable corruption, which it is the more difficult to correct, because a substitute for that word, however necessary for the verse, is not required by the sense. Of all the proposed emendations (and they are very numerous) that of Heath, *κάρτα*, seems by far the most probable, and I have accordingly adopted it, as Hermann has done, although I cannot feel quite as much confidence as he expresses in its certainty.

v. 84. This passage and vv. 258–263 are the authority of Eustathius for saying that Agamemnon was an elected commander p. 37. 30. *ὅτι δὲ τοῖς Ἀχαιοῖς ἐξ αἰρέσεως ἦν βασιλεὺς ὁ Ἀγαμέμνων, Εὐριπίδης ἐν Ἰφιγενείᾳ δηλοῖ σαφέστατα*. Again p. 185. 3. *τὸ δὲ πολλαῖς νήσοις καὶ Ἀργεῖ παντὶ ἀνάσσειν, δειγμὰ ἐστὶ τοῦ μὴ ἀπλῶς χειροτονητὸν εἶναι εἴτ' οὖν αἰρετὸν*

βασιλέα τὸν Ἀγαμέμνονα κατὰ τινος, οἷς καὶ ὁ Εὐριπίδης ἐν τῇ κατ' αὐτὸν Ἰφιγενείᾳ συνηγορεῖ.

v. 87. Elmsl. Addend. ad Heracl. 714. "Illud apud Nostrum Iph. A. ἀπλοῖα χρώμενοι attingit Ciceroniana locutio, *cum sane adversis veniis usi essemus*, Ep. ad Div. xiv. 5." Barnes notes the double form of accusative Ἀνλῖδα and Ἀύλιν, comparing Θέτιδα Θέτιν, Θέμιδα Θέμιν, Κύπριδα Κύπριν.

v. 88. Κάλχας δ' ὁ μάντις ἀπορία κεχρημένους Ἀνείλεν] The common reading was κεχρημένους. Hemsterhuis (ad Call. Hymn. in Dion. 69) corrected it to κεχρημένῳ: Heath to κεχρημένους, which almost all the editions since his time have adopted. The reader will compare with this narrative two passages in Æschylus' Agam. 177, and in the Tauric Iphigenia of our author v. 15.

v. 89. ἀνείλεν ἔχρησε, Hesych. Consult Alberti's note on the use of this word, and Schaefer on Bos. Ell. p. 164.

v. 93. ὀρθίῳ κηρύγματι] Blomfield Gloss. ad Æsch. Pers. 395 renders ὀρθιος *ad incitandum aptus*. Angl. *rousing*.

v. 95. Ὡς οὐποτ' ἂν τλὰς θυγατέρα κτανεῖν ἐμήν] Elmsley on Med. 764 explains ἂν τλὰς by τλησόμενος.

v. 96. οὐ, *ubi, quo tempore*. Brodæus. "Aversus ab sene et submissiore voce, ut is non audiat, hæc dicit Agamemnon, οὐ δὴ μ' ἀδελφός, πάντα προσφέρων λόγον," Επεισε τλῆναι δεινά." Hermann.

v. 99. Στέλλειν Ἀχιλλεῖ θυγατέρ' ὡς γαμουμένην] στέλλειν is the reading of Markland, instead of πέμπειν. I feel no doubt of the correctness of this emendation. Euripides could hardly have said ἔπεμψα πέμπειν: and στέλλειν expresses the meaning more accurately, as in v. 118. Elmsley's proposal to read ἄγειν is unquestionably wrong; for nothing could be more opposite to the wishes of Agamemnon than that Clytæmnestra should accompany her daughter to Aulis: see v. 379.

v. 101. οὐνεκ' is the correction of Barnes for τοῦνεκ'.

v. 102. λέχος υιοῦ, as in v. 310. also εὐνή in v. 1241. λέκτρα υιοῦ v. 1170.

v. 103. "Hæc quoque usque ad Menέλεως ita dicuntur, ut non exaudiat senex." Hermann. ἔχειν πειθῶ is *habere instrumentum persuadendi*, as Soph. Phil. 61. Μόνην ἔχοντες τήνδ' ἄλωσιν Ἰλίου.

v. 104. Ψευδῇ ξυνάψας ἀντὶ παρθένου γάμον] Markland proposed ἀμφὶ παρθένου, which some editors have adopted. I consider ἀντὶ, the reading of the old editions and manuscripts, to be the true one. The meaning of the passage is, *having made up a*

pretended wedding, in return for the maiden; i.e. as the means of procuring her to be sent to Aulis.

v. 106. Observe the Ellipsis of *ἐγὼ* in this verse.

v. 108. MS. Flor. 1. omits *σκίαν*, whence three other copies give *κατ' εὐφρόνην*, also without *σκίαν*.

v. 111. Compare Iph. T. 760. *Τάνόντα κάγγεγραμμέν' ἐν δέλτου πτυχαῖς Λόγω φράσω σοι πάντ', ἀναγγεῖλαι φίλοις.*

v. 114. 115. These two verses used to follow v. 117, an error first noticed by Reiske.

v. 116. *Πέμπω σοι πρὸς τὰς πρόσθεν Δέλτους*]. Hitherto it has been written *πρὸς ταῖς πρ. δέλτοις*, the meaning of which is, *in addition to my former dispatches*. I have not hesitated to introduce the accusative; the requisite sense being, *in relation to my former dispatches*. The old man, speaking of this very incident in v. 793. says, *Δέλτον ψχόμεν φέρων σοι πρὸς τὰ πρὶν γεγραμμένα.*

v. 118. The common reading is *Μὴ στέλλειν τὰν σὰν ἱνὴν πρὸς Τὰν κολπώδην πτέρυν' Εὐβοίας*. I have erased the second *τὰν* which was inserted by a metrical corrector, who was desirous of making two dimeters. It is to be observed that this system consists, partly of Spondaic lines (which are dimeter catalectic), and partly of anapæstic dimeters or monometers. The generality of verses of the first description consist exclusively of long syllables: they seldom contain either dactyls or anapæsts, except where those feet follow one another, as in v. 122. *παιδὸς δαίσομεν ὑμεναίους*, and in v. 1210. *ὥφελεν ἐλάταν πομπαίαν*, a licence which the legitimate anapæstic system repudiates, or rather, only tolerates in case of necessity. In this passage most editions place the preposition *πρὸς* at the end of a dimeter line, which is an improper collocation, and though the article *τὰν* is rightly joined with *σὰν ἱνὴν* (*i.e. the daughter of whom I spoke in my former letter*), yet it is neither requisite nor appropriate in the second instance, for there were other places to which the words *κολπώδης πτέρυξ* might be applied as well as Aulis. This sea-port, although separated from the Island by the narrow strait of Euripus, is styled its *wing*.

Markland indeed understood *πτέρυγα* as implying Chalcis in Eubœa, and wished to read in the next line *καὺλιν*. This seems surprising, as he himself gives the very reason why the word might be properly applied to Aulis; he says "*Πτέρυξ* est

quidquid procurrit ultra reliquum corpus, sicut *ala* in avibus." I cannot approve the notion of Hermann, who imagines that there is in this passage a double construction, *στέλλειν πρὸς πτέρυγα Εὐβοίας*, *ad prominentem angulum Eubææ*, and *στέλλειν Αὔλιον*, *accusativo nude posito*. However he properly explains the epithet *ἀκλύσταν* as applied to Aulis, because it affords a refuge to shipping from the ebb and flow of the Euripus.

v. 121. 2. All the editions give *Εἰς τὰς ἄλλας ὥρας γὰρ δὴ Παιδὸς δαίσομεν ὑμεναίους*. Here also *τὰς* has been inserted to fill up a dimeter verse. It is not found in Par. A. Flor. 1. 2. and perhaps other Manuscripts. *εἰς τὰς ἄλλας ὥρας* would imply *to next year*. But Agamemnon would rather say *εἰς ἄλλας ὥρας*, *to another season*. The postponement of the nuptials is expressed by the future tense followed by *εἰς*, as in v. 629. *κάπειτα δαίσεις τοὺς γάμους ἐς ὕστερον*;

v. 123. The old reading was

καὶ πῶς Ἀχιλεὺς, λέκτρ' ἀμπλακῶν,
οὐ μέγα φυσσῶν θυμὸν ἐπαίρει
σοὶ σὴ τ' ἀλόχῳ;

Markland made an unfortunate attempt to correct the first verse by reading *λέκτρ' ἀμπλακέων*. *λέκτρων* is Scaliger's emendation; see *Alcest.* 247. *ὅστις ἀρίστης Ἀπλακῶν ἀλόχου τῇσδ'*, where Dr Monk notes, "*Semper scripsisse Tragicos ἀπλακεῖν, ἀπλάκημα, ἀπλακίῳ monuimus ad Hipp. 143, ubi vid. not. Si quis plura velit de his vocibus, consulat Burneium in Censura Æschyli Glasguensis (Monthly Review, Feb. 1796 p. 132). Hoc tantum monebo; ἀπλακέων, quod legere voluit Markl. ad Iph. A. 123. non modo in dialectum, verum etiam in linguam peccat, siquidem præsens ἀμπλακέω, vel ἀπλακέω, ignotum erat; ἀπλακεῖν est aoristi infinitivus.*" In the *Iphigenia*, *ἀπλακῶν* was restored first, I believe, by Dr Burney. Then in v. 124, the old editions have *Οὐ μέγα φυσσῶν θυμὸν ἐπαίρει*. *φυσσῶν* is the correction of Musgrave, *ἐπαρεῖ* of Reiske. Upon this Dr Elmsley (in *Heracl.* 323) observes, "*Ex αἰρώ formatur futurum αἰρῶ, cujus duæ syllabæ priores in ā longum coalescunt, eadem ratione qua ex τιμάετε fit τιμάτε, ex τὰ ἐμὰ τὰμά.* Præter exempla hujus futuri a Porsono memorata, *ἀπαροῦμεν* legendum apud nostrum *Med.* 938. *ἵπαρεῖ* *Iph. A.* 124. *ἀροῦμεν* *Iph. T.* 117. *Tro.* 1148. *ἀρεῖται*. *Hel.* 1613. *ἐξεπαρεῖ* apud Plutarchum

Consolat. p. 102. F. Quorum nonnulla suis locis jam emendarunt viri docti. In Iphigenia priore in veram scripturam *θυμὸν ἐπαρεῖ* imprudens incidit Reiskius, qui si rei metricæ paullo peritior fuisset, nunquam talem dipodiam anapesticam exhibuisset, qualem conficiunt duæ longæ syllabæ tribus brevibus interpositis. Neque enim eum unquam suspicaturum fuisse arbitror aliud esse futurum *ἀρῶ* ab *αἶρω* derivatum, aliud ab *αἰίρω*. Porsonum *ἐπαρεῖ θυμὸν* legisse monent Adversariorum ejus editores p. 249. Adhuc juvenis scilicet ita legendum censuit, antequam veram hujus futuri rationem indagavit."

v. 126. The words *τόδε καὶ δεινὸν* are commonly given to the old servant. Musgrave noticed that they belong to Agamemnon; and so accordingly the dialogue is here printed.

v. 129. The old reading was *ἐπέφησα*. Markland properly observes "Sensus, lingua et metrum postulat *ἐπεφήμισα*, ut v. 1242 ubi Achilles dicit, *ἦν ἐφήμισεν πατήρ μοι*, *Quam pater mihi muncupavit*. *φατίζειν* hoc vocat v. 134. 838."

v. 130. *Νυμφεῖους εἰς ἀγκώνων Εὐνὰς ἐκδώσειν λέκτρον*] Commonly *ἐνδώσειν*. Markland pointed out this error. All editions before the present have *λέκτροις*, the construction of which is embarrassed and inelegant: I am answerable for the reading *λέκτρον*, scil. *uxorem*.

v. 132. The editions have *δεινά γε τολμᾶς*. Markland perceived that the imperfect was required.

v. 133. The old reading was *οὕτω τῆς θεᾶς* a palpable error. The sense requires *ὅς τῳ*, which Canter pointed out, and Barnes silently adopted.

v. 137. Ennius (apud Fest. v. *Pedum*) thus renders this passage

Procede; gradum proferre pedum
(*Nitere*) *cessas?*

Festus himself points out the order of construction to be, *gradum proferre pedum cessas? nitere*.

v. 138. One of the Paris MSS. has *σπεύσω*.

v. 139. *Μή νυν μήτ' ἀλσώδεις ἴζου Κρήνας, μήθ' ὑπὸν θελχθῆς*]. The reader will observe this construction of an accusative after *ἴζου*, and compare Andr. 117. *ὦ γύναι, ἃ θέτιδος δάπεδον καὶ ἀνάκτορα θάσσεις*. Bacch. 1046. *ποιτηρὸν ἴζομεν νάπος*. The old editions have *μὴ νῦν*, an universal error; the sense requires the enclitic *νυν*, as Markland observed. Elmsley

proposed ἔζη for ἔζου, in order, as I suppose, to avoid the change of mood in μήτε ἔζου, μήτε θελχθῆς. Compare, however, v. 900 of this Tragedy, μήτε ἔξαγε, μήτε ἔλθωμεν.

v. 141. Εὐφημα θρόει.] A similar phrase, εὐφημα φώνει, occurs in Iph. T. 687. Herc. F. 1188. and εὐφημος ἴσθι Orest. 1320. Hipp. 721. The same is the force of the Horatian words, *male ominatis Parcite verbis*.

v. 143. Commonly μὴ τι σε λάθῃ. Markland restored the metre and sense by reading μὴ τις.

After v. 146. the Edd. have the following line:

ΠΡ. ἔσται. ΑΓ. κλήθρων δ' ἐξόρμα.

Two MSS. give ἔσται τάδε, which has been adopted by the later editors. By this means indeed a dimeter is produced, but such a dimeter as offends against the anapestic laws, having an hiatus at the end. And there are other things which still more plainly shew this line to be an interpolation. Such an interruption of Agamemnon's speech is both unnecessary and indecorous. And the imperative ἐξόρμα contributes to prove the forgery, it being borrowed from v. 148. according to the custom of the interpolator of this Tragedy, who at the same time misunderstood its usage, and gave it a passive instead of an active sense. Hermann has altered the position of this line, printing it after v. 149; but even if we read it in that place, the marks of spuriousness will remain.

v. 147. 8. 9. The common reading is

ἦν γὰρ νιν πομπαῖς ἀντήσας,
πάλιν ἐξορμάσεις τοὺς χαλινούς,
ἐπὶ Κυκλώπων ἰεὺς θυμέλας.

It is easy to perceive in these lines that unlucky attempts have been made at alteration. ἀντήσας is a corruption for ἀντήσης, which is found in some of the MSS. But the construction of the words νιν πομπαῖς ἀντήσης has occasioned great difficulty to the interpreters: ἀντῶν governs either a genitive or a dative, but not an accusative. The fact is that the metrical corrector, being resolved to make the line a dimeter, took νιν out of v. 149 where it is required, and inserted it here, where it is needless and importunate. He next introduced τοὺς in v. 148, believing, as it appears, that the middle syllable of χαλινούς could be made short! πάλιν ἐξόρμα, σείε χαλινούς is the admirable emendation of

Bishop Blomfield. The restoration is effected by the change of a single letter. He cites Soph. Electr. 712. ἡνίας χερσὶν ἔσεισαν. Matthiæ objects to this most certain correction, that he has in vain sought an instance of σείειν χαλινούς. To this Hermann justly replies, "neque vero opus est exemplis ut Græcos quoque σείειν χαλινούς isto significatu dixisse ostendatur. Nam quod res ipsa poscit, quavis dici lingua potest: atqui ubicunque terrarum equis utuntur homines, motu eos frænorum ad cursum incitari sciunt." The truth of this reading is confirmed by the forged verse in its vicinity; for the interpolator plainly appears to have read in his copy ἐξόρμα. In v. 149 ιεῖς has the first short. Hec. 338. Φθογγὰς ιεῖσα, μὴ στερηθῆναι βίου. Phæn. 333. Suppl. 283. I have therefore corrected the line by the insertion of νιν, which I have omitted in the line preceding. Musgrave translates θυμέλας *atria ampla et magnifica*, in a dissertation on the meaning of this word, in the Electra v. 713; but I conceive him to have been misled by a passage of Pollux, who is speaking of the θυμέλη, or elevated place in the middle of the ὀρχήστρα, where the Chorus stood. There were in the ancient temples elevations of the same description; and to these the gloss of Hesychius refers. I conceive that Κυκλώπων θυμέλαι denote the temples, which, as well as the walls of Argos and Mycenæ, were reported to be the work of the Cyclopes. To these temples Hesychius refers in the words Κυκλώπων ἔδος.

v. 153. τήνδε Matth. and Herm. from two MSS. in which however there is interlined τῇδ'; there seems no reason for disturbing the common reading. Hermann observes, "Agamemnon hæc dicens tabulas seni tradit."

v. 154. Cycl. 17. γλαυκὴν ἄλα Ῥοθίοισι λευκαίνοντες.

v. 155. πῦρ τε τεθρίππων Τῶν ἀελίου] Phæn. 1578. Εἰ τὰ τέθριππά γ' ἐς ἄρματα λεύσσων Ἀελίου. Hel. 350. Τέθριππά τ' ἀελίου.

v. 157. Θνητῶν δ' ὄλβιος εἰς τέλος οὐδαίς Οὐδ' εὐδαίμων· Οὐπω γὰρ ἔφν τις ἄλνπος] A sentence of this description is very common in the Tragedians. Euripides says more fully Andr. 100. Χρῆν δ' οὐποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν, Πρὶν ἂν θανόντος τὴν τελευταίαν ἰδῆς Ὅπως περάσας ἡμέραν ἤξει κάτω. Heracl. 865. Elmsley on Soph. CEd. T. 1528 cites passages of the same complexion.

v. 163. Instead of στενόπορθμον Markland and others have

wished to read στενόπορον, on account of the antistrophic v. 185 fancying that the penultima in νεοθαλεῖ was short: but in fact it is the Doric form for νεοθηλεῖ.

v. 165. All the editions have ἀγχιάλων ὑδάτων τρόπον. I have not hesitated to give ἀγχίαλον, since there is a manifest adoption of the Homeric Epithet of Chalcis: Χαλκίδα τ' ἀγχίαλον, Καλυδῶνά τε πετρήεσαν. This word, it should be observed, whenever it is found in Tragedy, is used as the epithet of a place; Soph. Aj. 135. Σαλαμῖνος ἔχων βάθρον ἀγχιάλου. Æsch. Pers. 889. Some one wrote ἀγχιάλων upon metrical grounds, that the antistrophic v. 186. might respond more exactly; but in this too he was mistaken, since ὀπλοφόρους Δαναῶν θέλουσ' commences not with a dactyl, but a tribrach. The verses are Glyconean, a species which seldom begins with a dactyl; both in the strophe and antistrophe one long syllable is resolved into two short ones.

v. 167. Ἀχαιῶν στρατιὰν ὡς κατιδοίμαν] Commonly ὡς ἴδοιμ' αὖν, which is not only a solecism but also destroys the metre. Elmsley proposes ὡς ἐσιδοίμαν: but as one MS. has καὶ ἴδοιμ' αὖν, I have preferred Hermann's reading κατιδοίμαν.

v. 168. All the copies have Ἀχαιῶν τε, which I have altered into Ἀχαιῶν δέ, as in such a repetition δέ, not τε, ought always to follow the word which is repeated, unless there be a copulative in the first as well as the second member of the sentence. Elmsley has clearly explained this matter in his note on Soph. Aj. 1050 (Mus. Crit. I. p. 474) Δοκοῦντ' ἐμοί, δοκοῦντα δ' ὅς κραινει στρατοῦ. Hermann's reading of ἀρήων for Ἀχαιῶν, which he has inserted in the text, is, I think, very unfortunate. I would have the reader observe that this and the two following verses run on in continuous numbers, and would be more correctly included in the same line, *antispastic heptameter catalectic*, if it were possible for the page to admit one of such enormous length. This monster-verse is an antispastic of the purest description, and has such a correspondence with its antistrophic, that it is impracticable to divide them into shorter lines without incisions in the middle of words*.

* Stroph. v. 168.

Ἀχαιῶν δὲ πλάτας ναυσιπόρους ἡμιθέων, οὓς ἐπὶ Τροίαν ἐλάταις χιλιόναυσιν

Antistr. v. 189.

Τὸν Οἰλέως, Τελαμῶνός τε γόνον, τὸν Σαλαμῖνος στέφανον, Πρωτεσιλάου τ
ἐπὶ θάκοις

v. 169. Markland conj. *ἡιθέων*. But *ἡμιθέων* is the reading of all the copies, and is defended by Homer Il. M. 23. *ἡμιθέων γένος ἀνδρῶν*, from which passage Euripides seems to have taken this word. οὗς for ὡς is the correction of Scaliger.

v. 170. *ἐλάταις χιλιόναυσιν*] So in v. 276, *νεῶν Χιλίων ἄρχων*, is applied to Agamemnon. In Orest. 346. Menelaus is accosted, ὦ χιλιόναυν στρατόν ὁμήσας Εἰς γὰν Ἀσίαν Χαῖρ'. The Tragedians, and after them Virgil and other Latin Poets, fix the number of ships in the Trojan expedition at 1000. People who are exact remark the number in Homer's Catalogue to be 1186.

v. 172. Edd. *ἐνέπουσ'*. This as well as the following verse is in my arrangement *Glyconeus Polyschematistus*; a species of metre frequently occurring in this Tragedy.

v. 175. *ἀπ' Εὐρώτα δονακοτρόφου*] There is a similar epithet of the Eurotas in Iph. T. 400. τὸν εὐνδρον καὶ δονακοχλόαν λιπόντες Εὐρώταν.

v. 179. Ἡρὰ Παλλάδι τ' ἔριν ἔριν Μορφᾶς ἁ· Κύπρις ἔσχευ] Porson here notes, "Melius forsā legeretur ἔριν ἔκρινε μορφᾶς, ἅν Κύπρις ἔσχευ." This was a juvenile correction of the great Critic; and although made for metrical reasons, it would in fact injure the metre: *Νιρέα* in the Antistr. v. 201. is a dissyllable. *ἔρις* is repeated in a similar manner in v. 505 of this play, and *ἔριν* in Helen. 256. The measure is a Glyconeian followed by a Pherecratean; than which there is no mode of terminating a Strophe more common or more harmonious.

v. 182. *ὀρομένα* is a correction of Canter for the common reading *ὀρωμέναν*.

v. 184. *νεοθαλεῖ* Doric for *νεοθηλεῖ*. See Hom. Il. Ξ. 347. Τοῖσι δ' ὑπὸ χθῶν διὰ φύει νεοθηλέα ποίην. The Scholiast explains the epithet by *νεωστὶ θάλλουσαν*.

v. 187. *ἵππων τ' ὄχλον ιδέσθαι*] The old editions have *ἵππων ὄχλον τ' ιδέσθαι*. but most of the MSS. omit τ'. It seems therefore that Aldus supplied the conjunction, but put it in the wrong place. The correction is Heath's.

v. 190. Τοῖς Σαλαμῖνος στέφανον Ald. This arose from the reading of some MSS. *Σαλαμινίους*. The edition of Brubach gives a better reading, *τῆς*, which ought to have been *τᾶς*: but I trust that my own restoration τὸν Σ. σ. is more probable. I must

confess that. I do not comprehend Hermann's τοὺς Σαλαμῖνος στέφανον.

v. 192. Markland is right in observing that ἡδομένους is applied both to Πρωτεσίλαον and Παλαμήδεα, which are divided by the figure called σχῆμα Ἀλκμανικόν. He cites Lesbos περὶ Σχημάτων p. 179. Ἀλκμανικόν' ὡς τὸ, Πλάτων ἐπορεύθησαν καὶ Ἀριστοτέλης. Γίνεται γὰρ δυοῖν ὀνομάτοι, μεταξὺ πίπτοντος πληθυντικοῦ ῥήματος.

Ἐνθα μὲν εἰς Ἀχέροντα Πυριφλεγέθων τε ῥέουσι
Κώκυτός τε (Odys. K. 513)

Εἰ δέ κ' Ἄρης τε λάχῃσι μάχης καὶ Φοῖβος Ἀπόλλων.

Consult Valckenaer's note on the Grammarian. Regarding Palamedes, to whom the Πέσσοι, with other more valuable inventions, are attributed, see Suidas v. Παλαμήδης, Ναυπλίου καὶ Κλιμένης, Ἀργεῖος.

v. 194. Every edition that I have seen has τέκε, although the verse requires the augment.

v. 197. All the copies have ἡδοναῖς δίσκου κεχαρημένον. I ought to have written ἀδοναῖς, Dorice. But the participle κεχαρημένος, though it may be found in the Homeric Hymn to Bacchus, and in the last verse of an Idyll attributed to Theocritus (xxvii), seems to be absolutely abhorrent from the language of Tragedy. But even if we suppose that Euripides could have used such a word, yet κεχαρημένος would not have been synonymous with τερπόμενον, and we can have no doubt that there is a reference here to the Homeric Δίσκοισιν τέρποντο. If the reader will consider this passage attentively, he will agree with me in thinking κεχαρημένος to be the introduction of some transcriber or corrector, as the substitute for a word which was obliterated, or which he did not understand. This opinion is strengthened by the word δονακοτρόφου, which concludes the corresponding strophic v. 175, and with the metre of which the interpolated word was intended to agree; but the actual discordance of the verse contributes to betray the forgery, δονακοτρόφου being a Choriambus with the first syllable resolved. What was really written by the Poet, is open to any reader to conjecture; but it certainly was some trissyllable, υ υ -, terminating a Glyconeus Polyschematistus. The word κάτοχον in the margin is not obtruded upon the reader: I merely mean to say that Euripides might have used this word, and that it suits

the sense, *ἀδοναῖς κάτοχον* expressing *τερπόμενον*. Thus in Hec. 1073. Ἄρει κάτοχον γένος. Soph. Trach. 980. τὸν ὕπνῳ κάτοχον.

v. 199. Hitherto the reading has been τὸν ἀπὸ νησαίων τ' ὀρέων. I have transposed τ', whose proper place after τὸν seems to have been changed from a superstitious scruple about the metre of the antistrophic v. 178. ὅτ' ἐπὶ κρηναίαισι δρόσοις.

v. 202. Τὸν ισάνεμον δὲ ποδοῖν, Λαιψηρόδρομον Ἀχιλλέα] Commonly ισάνεμόν τε. But δὲ seems to be required, as a new description of character is now introduced.

v. 203. The old reading is Ἀχιλῆα contrary both to the dialect and the metre. In the following verse I have restored ἔτεκεν for τέκε. The line is a Pherecratean, having one long syllable resolved.

v. 205. All editions give ἐξεπόνασεν. But this is not one of that class of verbs, which assume a Doric dress in the choruses. The case is different in Pindar and the bucolic Poets. I concur therefore with Elmsley in restoring the common form. ἐξεπόνησεν, *aluit, educavit*, as in Theocr. XIII. 14. Ὡς αὐτῷ κατὰ θυμὸν ὁ παῖς πεποναμένος εἶη. Euripides has his eye on Hom. Il. A. 831. Ὀν Χείρων ἐδίδαξε, δικαιοτάτος Κενταύρων. Of the article τὸν used for the relative, see examples taken from the Tragedians in Monk's note on Hipp. 527.

v. 206. Other editions have

εἶδον αἰγιαλοῖσι
παρά τε κροκάλαις.

By joining these two lines, and placing τε after its case, I have made an antispastic of the same description as vv. 167. 188. Κροκάλαι ψῆφοι, Hesych. The preceding gloss in Hesychius is κρόκαι ψῆφοι παραθαλάσσιοι. The same is also found in Photius. I think that in both Lexicons we ought to read κροκάλαι: Anglice, *shingles*.

v. 210. ἐλίσσων for ἐλίσσόμενος, as εἰλίσσων Phœn. 241.

v. 211. Ὁ δὲ διφρηλάτας ἐβοᾷτ' Εὐμηλος Φερητιάδας, ὦ καλλίστοτος ἰδόμαν etc.] Commonly βοᾷτ', and in v. 213 εἰδόμαν. Both have been corrected by G. Dindorf on account of the metre. Here also there is a reference to Homer, Il. B. 763. Ἴπποι μὲν μέγ' ἀρισται ἔσαν Φερητιάδαο, Τὰς Εὐμηλος ἔλαυνε, ποδώκεας ὄρνιθας ὥς, Ὀτριχας, οἰέτεας, σταφύλῃ ἐπὶ νῶτον εἴσας, Τὰς ἐν Πιερίῃ θρέψ' ἀργυρότοξος Ἀπόλλων, Ἀμφὶ θηλείας,

φόβον Ἄρῃος φορεούσας. It is hence natural to apprehend that Euripides wrote καλλίστας, θεινομένας etc. But it may generally be observed that when he borrows from Homer, he deliberately introduces some variations in description. These verses, down to 269. are *Glyconei Polyschematisti*, either entire, or ἀκέφαλοι. The arrangement is Hermann's.

v. 214. *Vulgo χρυσοδαίδαλους στομίοισι πώλους.* But the verse was, I think, thus written to produce a common Sapphic Hendecasyllable. Four MSS., and perhaps more, give στομίους.

v. 218. *σειραφόρους vulgo. σειροφόρους* G. Dindorf and Hermann. This form is as admissible as λογχοφόρος &c. Æschylus has a different compound *σειρασφόρος* in Agam. 851 and 1649. Stanley in his note on the former passage, cites Isidorus Orig. xviii. 35. "*Quadrigarum vero currus duplici temone olim erant, perpetuoque, et quod omnibus injiceretur, jugo. Primus Clisthenes Sicyonius tantum medios jugavit,isque singulos ex utraque parte simplici vinculo applicuit quos Græci σειραφόρους, Latini funarios appellant.*" παράσειρος in Orest. 1015. has the same signification. Our word *σειροφόρος* is distinctly recognized by Suidas.

v. 219. ἀντήρεις καμπαῖσι δρόμων] Iph. T. 81. Δρόμους τε πολλοὺς ἐξέπλησά καμπίμους. Musgrave interprets ἀντήρεις *qui in contrarias partes nituntur.* Compare Sophocles Electr. 720. Κείνος δ' ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων, Ἐχρῖμπτ' αἰεὶ σύριγγα, δεξιὸν τ' ἀνείς Σειραῖον ἵππον, εἶργε τὸν προσκείμενον. where Σειραῖος ἵππος is the same as our *σειροφόρος*. See the Scholiast on this passage, whose information is borrowed by Suidas and other Grammarians.

v. 220. *πυρσότριχας*] Every preceding edition has *πυρρότριχας*. It is well known that the Tragic writers used *πυρσός*, not *πυρρός*. This and the two following verses were first divided into dactyls by Heath.

v. 221. *Vulgo ποικιλλοδέρμονας*, which was corrected by H. Stephens.

v. 222. *Vulgo Πηλείδας σὺν ὅπλοις.* Heath introduced ὅπλοισι, Elmsley Πηλεΐδας.

v. 223. καὶ σύριγγας ἀρματείους] See Monk on Hippol. 1229. A verse of this measure is uncommon in the conclusion of an Epode.

v. 225. Ἀπελθε. λίαν δεσποταῖσι πιστὸς εἶ] Such is the reading of the manuscripts: Aldus has λίαν γε. I apprehend that

the Aldine corrector was not aware that the first syllable of *λίαν* is common; accordingly he introduced *γε* as an expletive. This intruder was first ejected by Joshua Barnes.

v. 226. *Καλόν γε μοι τοῦνειδος ἐξωνείδισας*] *καλός* followed by *γε* is frequently ironical, as in v. 1064. *καλόν γε νῶ Κακῆς γυναικὸς μισθὸν ἀποτίσαι τέκνα*. Med. 514. *καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ*, a pretty reproach to be sure.

v. 227. *Κλάοις ἂν, εἰ πράσσοις ἂ μὴ πράσσειν σε δεῖ*] *Æsch. Suppl. 932. Κλάοις ἂν, εἰ ψεύσεαι, οὐ μάλ' εἰς μακράν*. On the use of *κλάειν*, in expressing threats, see Monk on Hippol. 1089. one MS. Flor. i. has *πράσσεις*, and in the next line *ἐχρῆν* for *οὐ χρῆν*.

v. 228. *Οὐ χρῆν σε λῦσαι δέλτον, ἣν ἐγὼ φέρον*] *φέρω* Ald. but all the written copies have the imperfect, which is the tense that the verse appears to require.

v. 229. *Οὐδὲ σὲ φέρειν δεῖ πᾶσιν Ἑλλησιν κακά*] Elmsley would eject *δεῖ* and read *οὐδὲ σὲ φέρειν γ' ἅπασιν Ἑλλησιν κακά*. But the common text is, for more reasons than one, preferable.

v. 230. *Ἄλλοις ἀμιλλῶ ταῦτ', ἄφες δὲ τήνδ' ἐμοί*] Aldus *ἄλλως ἀμιλλῶ*, but all the MSS. have *ἀμιλλῶ*, which Barnes hit upon without any authority: *ἄλλοις* is the emendation of Markland, the justice of which cannot be doubted; *ἄλλοις* and *ἐμοί* are opposed; as in Phæn. 942. *Ἄλλοις μελήσει ταῦτ', ἐμοὶ δ' εἰρήσεται*.

v. 232. Compare Andr. 589. *Σκήπτρῳ δὲ τῷδε σὸν καθαιμάξω κάρα*.

v. 233. Hel. 1656. *ὡς πρὸ δεσποτῶν τοῖσι γενναίοισι δούλοις εὐκλεέστατον θανεῖν*.

v. 238. The common reading, *ἕα τίς δῆτ' ἐν πύλαισι θόρυβος, καὶ λόγων ἀκοσμία*; is opposed to the laws of trochaic verse. Barnes properly observed that *ἕα* is *extra metrum*. There have been various conjectures proposed for restoring this verse. Mine was *τίς ποτ' for τίς δῆτ'*, before I knew that such is actually the reading in an old Grammarian in Bekker. Anect. Gr. p. 369. 7. This Matthiæ notices, and Hermann adopts. I have amended v. 1318. in a similar way: *τί πότε τόδ' εἶπας, τέκνον*; for *τί δῆτα*. The use of *πότε* after *τίς* and other interrogatives is too well known to require a word of observation.

v. 239. Οὐ μὸς, οὐχ ὁ τοῦδε, μῦθος κυριώτερος λέγειν] All the editions, except Hermann's, prefix to this line the character of Πρεσβύς. But it requires only a little attention to the passage to satisfy every one that it belongs not to the old man, but to Menelaus. In regard to the construction, we may compare Æsch. Eum. 55. Καὶ κόσμος οὔτε πρὸς θεῶν ἀγάλματα Φέρειν δίκαιος, οὔτ' ἐς ἀνθρώπων στέγας.

v. 244. Εἰσρωῶ, καὶ πρῶτα ταύτην σῶν ἀπάλλαξον χερῶν] Reiske's conjecture ἀπαλλάξω is specious; but ἀπάλλαξον is correct. See Hec. 1204. Σὺ δ' οὐδέ νῦν πω σῆς ἀπαλλάξαι χερὸς Τολμᾶς.

v. 245. Οὔ, πρὶν ἂν δείξω γε Δαναοῖς πᾶσι τὰ γυε-γραμμένα] Such is the distinct reading of the two Paris Manuscripts which I have collated. Aldus omits γε and gives ἅπασι. The first editor who printed the lines correctly was Dr Gaisford.

v. 246. Instead of ἡ γὰρ οἶσθ' Aldus has ἡ γὰρ ἦσθ', which fault was corrected in the edition of Brubach. In v. 265 Aldus introduces the opposite error, οἶσθα for ἦσθα.

v. 248. ποῦ δὲ κάλαβές νιν;] The reader will observe this instance of δὲ interposed between the interrogative and καί, as in v. 1087, τίς δὲ καὶ προσβλέψεται Παίδων σ', and will recollect the note of Porson on this formula, Phœn. 1373. An imitation of this part of the dialogue (I presume by Ennius) is quoted by Cicero, whose words are (Tusc. Quæst. iv. 36.) *Ira vero, quamdiu perturbat animum, dubitationem insanix non habet; cujus impulsu existit etiam inter fratres tale jurgium;*

Quis homo te exsuperavit usquam gentium impudentia?

Quis autem malitia te?

Nosti quæ sequuntur; alternis enim versibus intorquentur inter fratres gravissimæ contumeliæ; ut facile appareat Atræi filios esse &c. In the first of the two verses Bentley has properly changed *unquam* into *usquam*, but I cannot approve his proposal to read *qui homo*. In the answer of Menelaus, I should prefer *Ecquis autem malitia te?*

v. 250. Ennius's version of this also has been preserved by Jul. Rufinianus II. p. 205:

Menelaus me objurgat? id meis rebus regimen restitat.

Where *restitat* for *restat* is the emendation of Bentley, *Epist. ad. Mill.* p. 488. *Ed. Lips.*

v. 252. Οὐχὶ δεινά; τὸν ἐμὸν οἰκεῖν οἶκον οὐχ ἑάσομαι;] *Shall I not be suffered to be master of my own family?* Compare Andr. 582. Πῶς; ἢ σὺ τὸν ἐμὸν οἶκον οἰκήσεις μολὼν Δεῦρ'; Respecting this usage of οἰκεῖν οἶκον, see the note of Professor Monk on Hipp. 1014, likewise his observations (Hipp. 1458) on the future ἑάσομαι, the passive signification of which some annotators have not comprehended. I should have thought that there was not to be found a verse in all the Tragedies less liable to suspicion than this; and was therefore not a little startled when I perceived that Hermann had altered it into οὐχὶ δεινόν, εἰ τὸν ἐμὸν οἰκεῖν οἶκον οὐχ ἑάσομαι; which is less spirited, and contains, besides, a solecism; the Greeks would have said εἰ μὴ ἑάσομαι.

v. 254. Aldus and the MSS. ἐκκεκόμψενσαι. πονηρὸν γλῶσσ' ἐπίφθονον σοφή, which is plainly corrupt. Ruhnken *ad Timæi Lex.* p. 155 restored εὐ κεκόμψενσαι. The compound verb ἐκκομψένειν exists no where else, and εὐ is requisite for the sense. This however is not all. I am persuaded that the poet wrote εὐ κεκόμψενσαι πονηρά. Thus the meaning of Agamemnon is properly expressed, and in a manner agreeable to usage. Compare Hec. 1173. Καὶ μὴ δύνασθαι τᾶδικ' εὐ λέγειν ποτέ. Hipp. 507. ταίσχρα δ' ἦν λέγῃς καλῶς. Med. 582. Γλώσση γὰρ ἀνύων τᾶδικ' εὐ περιστελεῖν, Τολμᾷ πανουργεῖν. The order of the following words is, γλῶσσα σοφὴ ἐπίφθονον, *lingua callida odiosum est*. Hermann's edition adopts the reading of Musgrave, Εὐ κεκόμψενσαι. πονηρὸν γλῶσσ' ἐπὶ φθόνον σοφὴ.

v. 255. I should prefer κού σαφὴς φίλοις.

v. 256. ἐξελέγξαι bears the same sense in Iph. T. 955. Κάγῳ ἔελέγξαι μὲν ξένους οὐκ ἡξίου. Angl. *to expostulate with*.

v. 257. Aldus and the rest give οὔτοι καταινῶ λίαν σ' ἐγώ: nor do the MSS. differ, except that some omit σ'. That this reading is corrupt, all must agree; but in what way it ought to be corrected, we cannot expect a coincidence of opinion. Matthiæ prints in the text from conjecture κάνιῶ (for καὶ ἀνιῶ) Hermann οὔτε κατατενῶ λίαν ἐγώ. Blomfield οὔτ' αὖ σ' ἐκτενῶ λίαν ἐγώ. The suggestion which I have given in the margin, οὔτ' αὖ σ' ἀλγυνῶ λίαν ἐγώ, seems to be more probable. τε is the apodosis, answering to μήτε in the preceding line: αὖ, *on my part*, perfectly suits the sense; and there is no term which Euripides was more likely to have used in describing

the effect of such an altercation, than ἀλγύνειν: again, λίαν is more properly applied to this verb than to κατατείνειν or ἐκτείνειν. Nor is the reading which is thus thrown out for the reader's consideration, any great deviation from that of the manuscripts, if the letters be but fairly compared in the old writing. ΟΥΤΑΥCΑΑ-ΓΥΝΩ might, owing to the letters being ill formed, or defaced by damp, easily enough have been changed into ΟΥΤΟΙCΑΤΑΙΝΩ.

v. 258. ἄρχειν Δαναΐδαις] This construction is the same as in Andr. 667. Ἑλλησιν ἄρξουσ'. The genitive after ἄρχειν is more common, as in v. 1285, Βαρβάρων δ' Ἑλληνας ἄρχειν εἰκός, ἀλλ' οὐ βαρβάρους, Μητέρα, Ἑλλήνων.

v. 260. Vulgo Ὡς ταπεινός ἦς, ἀπάσης δεξιᾶς προσθιγ-γάνων. Markland suggested either ἦσθ' ἀπάσης or ἦσθα πάσης. These two readings differ but little in appearance, though greatly in meaning; πᾶσα δεξιὰ being *every hand*, ἀπασα δεξιὰ *the whole hand*.

v. 263. τὸ φιλότιμον here and in vv. 21. 306 implies what we should call *popularity*. I have removed the note of interrogation hitherto found at the end of this line.

v. 266. ἔσω τε κλείθρων σπάνιος] This exactly agrees with the English phrases *rarely within doors*, *seldom at home*. Markland compares Martial Ep. II. 5. *Sæpe domi non es; cum sis quoque, sæpe negaris*. Heath and others are mistaken in reading ἔξω for ἔσω.

v. 270. The old reading was Ταῦτα μὲν σοι πρώτ' ἐπῆλ-θον, ἵνα σε πρώθ' εὗρω κακόν. Markland restored from the Manuscripts σε for σοι. Reiske εὗρον, which is unquestionably right. ἵνα is *in qua re*, as v. 382. ἵν' ἡμᾶς ὄντας εὐρήσει κακούς.

v. 271. All the editions have ὥς δ' ἐς Αὔλιν ἦλθες αὐθις, χὼ Πανελλήνων στρατός, and αὐθις is rendered *postquam*. But as some MSS. give αὐτις, I have ventured to read αὐτός, which might easily have been changed into αὐτις: compare v. 386. τοιού-τους γάμους Γήμείας αὐτός, χῶστις ἔστι σοι φίλος.

v. 272. οὐδὲν ἦσθ'] So Iph. T. 115. δειλοί δ' εἰσὶν οὐδὲν οὐδαμοῦ.

v. 275. εἶχες ὄνομα Aldus and the other editors; Markland restored from MSS. ὄμμα, *vultum*, which Reiske had already conjectured. It is to be rendered, *How cheerless and distressed a countenance you wore*.

v. 276. The common reading is *Χιλίων ἄρχων, Πριάμου τε πέδιον ἐμπλήσας δορός*, the third foot being a dactyl, in opposition to the trochaic law. Besides, they who join *ἄρχων, ἐμπλήσας τε*, will in vain endeavour to give any satisfactory sense to this line. The first who read *τὸ Πριάμου πέδιον* was Dr Elmsley (*Edinb. Rev.* xix. p. 71) with this translation, *because you were not able to land your army at Troy, though you had a thousand ships under your command*. He is followed by Hermann.

v. 277. *Κάμὲ παρεκάλεις, τί δράσω; τίνα δὲ πόρον εὕρω πόθεν;*] Matthiæ pronounces this verse to be a violation of the metre, and accordingly prints *τίνα πόρον δ'*. From this and other remarks it is clear that this editor does not correctly understand the laws of tetrameter trochaics: he approves the preceding line in its old corrupt state, and condemns the measure of the present; which is faultless. Let it be granted that *τίνα πόρον δ' εὕρω πόθεν;* would be *paullo numerosius*: still we may remark that in such cases of a double question, *δὲ* usually follows the interrogative, without the intervention of any other words, as in v. 433. *πῶς; τίς δ' ἀναγκάσει σε τήν γε σὴν κτανεῖν;* Respecting the construction we will give one hint. Menelaus intended to say *κάμὲ παρεκάλεις εὕρεῖν πόρον τίνα, ὥστε μὴ σε, στερέντα ἀρχῆς, ἀπολέσαι καλὸν κλέος*, but in order to fix the charge more strongly upon his brother, he repeats the actual words which Agamemnon had spoken on the occasion.

v. 278. The editions before Markland have *ἀρχᾶς*. The following are the words of Professor Dobree (*Advers.* ii. p. 83) "*ὥστε μὴ στερέντας* Musgr. sed male explicat, ut *nos pro ego dicat Agamemnon*. Intelligo *ne ego et tu, Menelae, amittamus*." I cannot acknowledge the justice of this criticism, being convinced that the words refer to Agamemnon alone. Menelaus was not so much bent upon the pursuit of glory, as of revenge, and the recovery of his consort.

v. 284. *Κᾶθ' ὑποστρέψας λεληψαι μεταβαλὼν ἄλλας γραφάς*] Aldus and most other editors give *λέλησαι*, which they render *clam, inscius nobis*: but that is the real version not of *λέλησαι*, but of *λέληθας*. All the MSS. have *λεληψαι*, which has been properly restored to the text by Musgrave: it means *deprehensus es*.

v. 285. *Ὡς φονεὺς οὐκετι θυγατρὸς σῆς ἔσει μάλιστά γε*] Instead of *μάλιστά γε* L. Dindorf edits *κάλλιστά γε*. Hermann

μάλιστά γ' ὦν, which he renders *cum maxime fueris*. Leaving the reader to form his own opinion of these substitutions, I shall only observe that the common text seems to me unimpeachable.

v. 286. Οὗτος αὐτός ἐστιν αἰθήρ, ὃς τὰδ' ἤκουσεν σέθεν] Markland wishes to read οὗτος αὐτός, and this has been adopted by Matthiæ and Hermann; but there is nothing objectional in the ordinary reading: it implies, *this is the very air, which heard such your declaration*. So v. 1261. τοῦτο δ' αὐτὸ βούλομαι Εὐκλεῶς πράξαι. I think however that there has been a disturbance in the order of the verses, and that this line ought to precede 284.

v. 288. Ἐκπονοῦσ' ἔχοντες] Instead of ἔχοντες, Canter, Scaliger, and recently Hermann, give ἐκόντες, which sounds very weak and flat; while nothing can be more correct than ἔχοντες, *scil. τὰ πράγματα, while in office, in the administration of affairs*.

v. 289—90. *Vulgo γινώμας*. This Dorism was condemned by Markland. Hermann joins ἐνδίκως ἀδύνατοι γεγῶτες, and renders it *vere impotentes*: to which construction I cannot assent.

v. 291. Ἑλλάδος μάλιστ' ἔγωγε τῆς τάλαιπύρου στένω] “Hunc versum respicit Eubulus Comicus ap. Athenæum xiii. 3. p. 569. A. Ἑλλάδος ἔγωγε τῆς τάλαιπύρου πέρι Στένω.” Markland. “In Eubuli versu miror Marklandum non vidisse expungendum, tum Euripidis auctoritate, tum metri jussu, importunum istud πέρι.” Porson. This suppression of the preposition is by no means uncommon: Hec. 1238. παιδὸς οὐκ ἀλγεῖν δοκεῖς; Phœn. 1440. κακῶν σῶν, Οἰδίπους, ὅσον στένω. Hom. Il. X. 424. Τῶν πάντων οὐ τόσσον ὀδύρομαι, ἀχνύμενός περ, ὧς ἐνός.

v. 292. τοὺς οὐδένας, *scil. τοὺς οὐδὲν ὄντας*. This plural is found also in Andr. 701. ὄντες οὐδένες. Compare Soph. Aj. 1114 οὐ γὰρ ἡξίου τοὺς μηδένας.

v. 294. The reading of the copies is Μηδέν' ἂν χρέους ἑκατὶ προστάτην θείμην χθόνος, Μηδ' ὅπλων ἄρχοντα. That there is some corruption in these lines nobody will dispute; for μηδέν' ἂν θείμην is a solecism, the Greek language requiring οὐδέν' ἂν θείμην. This Hermann remarks; but his mode of correcting the passage I cannot regard as felicitous. He introduces into his text οὐ χρέους ἑκατὶ, and translates it, *sui commodi gratia*. In the first place ὅς, *suius*, is very seldom used by our Poet; and secondly, I remember no instance of the genitive χρέους. The

emendation which I have ventured to introduce, μηδέν' οὖν γένους ἔκατι, is very little removed from the reading of the MSS. and has at least this merit; it expresses a sentiment which suits the occasion, and was likely to be designed by Euripides. Agamemnon had been raised to his command in consequence of high birth and large possessions; and in this as well as other parts of the speech, there is an evident reflection upon the practice of the Athenians, in selecting their generals and their ministers from the distinction of birth and family.

vv. 297. 8. These verses are in Stobæus LXXXIV. 3.

vv. 299. 300. Βούλομαι σ' εἰπεῖν κακῶς αὐ βραχέα, μὴ λῖαν ἄνω Βλέφαρα πρὸς τάναιδές ἀγαγών, ἀλλὰ σωφρονέστερον, ὧς ἀδελφὸν ὄντ'] εἰπεῖν κακῶς εὐ is found in all copies both manuscript and printed, as well as in Stobæus XXXI. 2. Hermann defends it, as signifying *male dicere bono quodam modo*. I cannot however persuade myself that any people in any language ever expressed themselves in such terms. I have therefore adopted Markland's correction αὐ (for εὐ) which seems almost necessary to the sense; this being a reply to the words of Menelaus in v. 256. βούλομαι δέ σ' ἐξελέγξαι. In the next place, Aldus has ἄν ὦ, but the *princeps* edition of Stobæus has ἄνω. In the following verse, Markland places a stop after βλέφαρα, and writes "πρὸς τ' ἀναιδές, *et impudenter*"; on which note Porson comments thus: *Pessime Marklandus. Ocyus repone πρὸς τάναιδές, quamvis alterum vulgetur in Stobæo*. Finally Ald. σωφρονέστεβ, which most Editors have turned into σωφρονέστερος. Stobæus quotes it σωφρονεστέρωσ. The Edition of H. Stephanus alone has σωφρονέστερον, and rightly: that such is the true form of the comparative adverb is, I presume, well known to all scholars.

v. 301. ἀνὴρ γὰρ χρηστὸς αἰδεῖσθαι φιλεῖ] We have here an undoubted instance of the audacious manner in which the text of this play has been treated, by an ignorant corrector, through whose hands that copy passed which has descended to modern times. The reading of Aldus, and all the MSS. was ἀνὴρ γὰρ αἰσχροὺς αἰδεῖσθ' οὐ φιλεῖ, with an insufferable elision of a diphthong. Fortunately Stobæus has been the means of recovering the original: he cites it ἀνὴρ γὰρ χρηστὸς χρηστὸν αἰδεῖσθαι φιλεῖ, and Grotius accordingly published it correctly.

v. 302. αἱματηρὸν ὄμμα. This is translated in common versions, *cruentum oculum*. It ought to be *vultum sanguine perfusum*.

v. 303. λέκτρα χρηστ' ἐρῆς λαβεῖν;] This is a restoration by Heath, instead of the common reading λέκτρ' ἐρῆς γε χρηστὰ λαβεῖν; It is surprising that Elmsley should have thought of reading χρηστῆς or (Med. 581. note) χρηστῶν. λέκτρα χρηστὰ signifies *bonam uxorem*, as in Hipp. 632. Ἡ χρηστὰ λέκτρα, πευθέρους δ' ἀνωφελεῖς λαβών.

v. 305. εἰτ' ἐγὼ δίκην δῶ σῶν' κακῶν, ὃ μὴ σφαλεῖς;] This is an emendation of Dawes, Misc. Crit. p. 341. the old lection being δίκην θώσω κακῶν. Rufinianus has preserved the imitation of this passage by Ennius,

Ego projector, quod tu peccas? tu delinquis, ego arguor?
Pro malefactis Helena redeat? virgo pereat innocens?
Tua reconcilietur uxor? mea nocetur filia?

v. 307. τὸ λελογισμένον, Angl. *discretion*. The adverb λελογισμένως is found in v. 923.

v. 309. All editions have Εἰ δ' ἐγὼ γνούς πρόσθεν οὐκ εὖ μετετέθην εὐβουλία, Μαίνομαι; nor am I aware that any editor or critic has expressed a suspicion of the passage being corrupt. But a Paris MS. which I collated myself, has μετέθην. I infer therefore that the person who wished to correct the measure of the verse, made a wrong insertion of a syllable, and produced the word μετετέθην, when he ought to have restored μετεθέμην. The other form will in vain be sought for in the Tragic writings, nor would it equally well suit the meaning. We must also read εὐβουλίαν. The same construction of μετεθέσθαι is found in Orest. 248. Ταχὺς δὲ μετέθου λύσσαν, ἀρτίως φρονῶν, which Porson renders, *insaniam sanitate mutasti*, observing that the construction is one familiar to Horace. But even these alterations do not entirely remove the faults of this sentence. I think that Euripides would not have said Εἰ δ' ἐγὼ γνούς πρόσθεν οὐκ εὖ, but μὴ εὖ. It is true that in Orest. 1172. Aldus has Εἰ ποθεν ἄελπος παραπέσοι σωτηρία Κτανούσιν, οὐ θανούσι: but there the Scholiast reads κτανούσι, μὴ θανούσι, and so do the greater part of the MSS., and so it is printed in recent editions. Since therefore the mode of speaking in v. 423. Ἄλλ' εἰς μεταβολὰς ἦλθον ἀπὸ δεινῶν λόγων, seems to correspond with that in the line before us, I have judged that the true reading here

is, 'Αλλ' ἐγὼ γνοῦς πρόσθεν οὐκ εὖ, μετεθέμην εὐβουλίαν· Μαίνομαι;

v. 313. ἡ δέ γ' ἐλπίς, οἶμαι μὲν, θεός, Κάξέπραξεν αὐτὸ etc.] Matthiæ conjectures ἦγε δ' Ἐλπίς. But the common reading is in every way preferable, ἦν being suppressed: so in Cycl. 316. Ὁ πλοῦτος, ἀνθρωπίσκε, τοῖς σοφοῖς θεός. Compare Virg. *Æn.* ix. 185. *an sua cuique deus fit dira cupido?* Then, Aldus has ἐξέπραξεν, but the Paris and Victorian MSS. κάξέπραξεν.

v. 315. The common reading, Οὗς λαβὼν στράτενέ γ' οἶμαι δ' εἴση μωρία φρενῶν, is repugnant both to the metre and the sense. Two Paris MSS. omit γ'. I hope that my emendation has restored a corrupt line, with a very small change of one or two letters, οὗς λαβὼν στράτεν' ἔτοιμοι δ' εἰσί.

v. 316. This verse has been lost from our copies of Euripides; but it is preserved by Theophilus Antioch. p. 258. and Stobæus xxviii. p. 123 *Grot.* cites the passage.

v. 317. κατηναγκασμένους Stobæus; and so Musgr.

v. 318. καὶ τὸ σὸν μὲν εὖ Παρὰ δίκης ἔσται, κακίστης εὐνίδος τιμωρία] Iph. T. 584 τὸ δ' εὖ μάλιστά γ' ὧδε γίγνεται. *Æsch. Ag.* 119. τὸ δ' εὖ νικάτω. The old reading πέρα δίκης is inconsistent with the measure: παρὰ is the correction of Reiske. Hermann has edited κού τὸ σὸν μὲν εὖ and τιμωρία, both which I consider to be changes for the worse.

v. 320. Ἐμὲ δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις] Homer Il. Ω. 714. νύκτας τε καὶ ἡμέματα δακρυχέουσα.

v. 321. *Vulgo* ἐγείναμεν, *vox nihili*. Markland restored ἐγεινάμην, which is found in some MSS; but he was wrong in affixing a note of interrogation to the line.

v. 323. Εἰ δὲ μὴ βούλει φρονεῖν εὖ, τᾶμ' ἐγὼ θήσω καλῶς] So Ald. and MSS. Markland wished to change εὖ into σὺ: but although his alteration has met with the approbation of Porson and the adoption of Gaisford, I consider the common reading to be correct.

v. 326. All the editions that I ever saw give φίλους ἄρ' οὐχὶ κεκτῆμην τάλας. But not to mention the rejection of the augment, the pluperfect is here quite out of place. Elmsley's correction (Heracl. 283) φίλους ἂν οὐχὶ κεκτῆμην, does not sound to me natural or probable, and I think the sentence requires κέκτημαι. Some editors make this verse interrogative, and I intended to have done the same.

v. 328. Δείξεις δὲ ποῦ μοι πατρὸς ἐκ ταύτου γεγώς;] Professor Monk illustrates this construction on Alcest. 779. Compare particularly Med. 548. Ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς.

v. 329. All the copies of our Poet give us instead of this verse, a very different one, Συσσωφρονεῖν γὰρ βούλομ' ἄλλ' οὐ συννοσεῖν. This elision of the diphthong is of course not to be tolerated. All the efforts of scholars to amend the line would have proved unsatisfactory, but by good fortune Plutarch has preserved the genuine verse: he quotes (p. 64. C.) συσσωφρονεῖν γὰρ οὐχὶ συννοσεῖν ἔφν. It appears then that some corrector of this Tragedy, offended by a construction which he did not understand, altered the words into others better suited to his comprehension. Porson pointed out the passage of Plutarch from which the verse of the Poet is recovered. The same construction is found in Soph. Phil. 88. Ἐφυν γὰρ οὐδὲν ἐκ τέχνης πρᾶσσειν κακῆς. Antig. 688. Σοὶ δ' οὖν πέφυκα πάντα προσκοπεῖν, *et alibi*.

v. 333. Ἑλλάς δὲ σὺν σοὶ κατὰ θεῶν νοσεῖ τινα] θεῶν instead of θεὸν is the reading of Porson, who adduces many similar passages of the Tragedians, in which they prefer saying θεῶν τις rather than θεός τις.

v. 334. Σκήπτρῳ νῦν αὖχει, σὸν κασίγνητον προδοῦς] αὖχεις Ald. A worse corruption was introduced into this line in the second edition of Hervagius, νῦν, in open opposition to the measure. Tyrwhitt rightly suspected that we ought to read αὖχει, not αὖχεις. It may be remarked that the enclitic νῦν is very seldom used with indicatives, but perpetually with imperatives and optatives. The translations render σὸν κασίγνητον προδοῦς by *prodens tuum fratrem*; it ought to be *tuo fratre deserto*.

v. 337. Hermann truly observes that the hasty entrance of the Messenger, interrupting the conversation of Agamemnon and Menelaus, is represented by the commencement of his speech being in the middle of a verse. He compares the Philoctetes of Sophocles v. 974. where Ulysses appearing on a sudden, begins in the middle of a verse, ὦ κάκιστ' ἀνδρῶν, τί δρᾷς; In Tro. 415. Agamemnon is stiled Ὁ γὰρ μέγιστος τῶν Πανελλήνων ἀναξ, Ἀτρέως φίλος παῖς.

v. 339. Aldus gives Ἦν Ἰφιγένειαν ὠνόμασάς ποτ' ἐν δόμοις, a line with an anapaest for the fourth foot. I can testify that the

Paris MSS. have *ὠνόμαζας* (not *ὠνομάζαις* as Markland says) omitting *ποτ'*, and so have the other copies according to Matthiæ. It would appear therefore that *ποτ'* was the insertion of Aldus. Markland properly reads *ὠνόμαζες*, *appellabas*, which form is more common in such cases than the aorist. Eur. Suppl. 1224. *παῖς τ' ἀπ' Αἰτωλῶν μολῶν Τυδέως, ὃν ὠνόμαζε Διομήδην πατὴρ.* Heracl. 87. *Ὀνομα τί σε, γέρον, Μυκηναῖος ὠνόμαζεν λεώς;* to which the memory of the reader will probably supply many additions.

v. 340. *σῆς Κλυταιμνήστρας δέμας*] Elmsley proposes *σῆ, Κλυταιμνήστρα, δάμαρ*, and this is adopted by Hermann in his text. I should not choose to alter a poetical into a common mode of speaking. Compare Orest. 107. *Τί δ' οὐχὶ θυγατρὸς Ἑρμόνης πέμπεις δέμας;*

v. 341. *Καὶ παῖς Ὀρέστης, ὡς σὺ τερφθείης ἰδὼν*] *ὡς σὺ* is my emendation for the common reading *ὥστε*, which does not express the meaning of the speaker. If any zealous supporter of the Canons of Dawes should make a difficulty at finding the optative *τερφθείης* following the present *ὁμαρτεῖ*, he may observe that the rule is not in fact violated; for though *ὁμαρτεῖ* only is expressed, yet, that word being applied to the child Orestes, we understand *ἐκομίσθη*, or *δωμάτων ἐξεπέμφθη*, or something of the kind. Hermann gives *ὥς τι τερφθείης ἰδὼν*, which I think rather feeble.

v. 343. *ὡς μακρὰν ἔτεινον*] *quum longam carperent viam.* Soph. Aj. 1040. *Μὴ τείνε μακράν.* Æsch. Agam. 1267. *μακρὰν ἔτεινας.* Markland wished to read *εὐρρύντον*, but Matthiæ justly remarks that *ρ* is not doubled after diphthongs.

v. 345. *αὐταί τε πῶλοί γ'* Aldus; and so commonly. Markland corrected it to *πῶλοί τ'*, though he himself thought that the true reading was *αὐταί γε πῶλοις*. This was to be sure a strange device. I used formerly to consider that we ought to adopt *αὐταῖσι πῶλοις* along with Porson, (who by the way wrote, whether intentionally or by mistake I cannot pronounce, the masculine *αὐτοῖσι*) agreeably to that well known Atticism, which so many scholars have illustrated, and no one so fully as Elmsley on Med. 160. But whoever considers attentively the instances given in his note, will probably prefer in this passage *αὐταί τε πῶλοί τ'*, an Homeric mode of speaking. Odyss. Δ. 20. *αὐτῷ τε καὶ ἱππῳ.*

v. 348. *γάρ* for *δέ* MSS. Flor. 1. Vict.

v. 349. The early edd. have διῆξε, which Barnes and others fancy to be derived from διήκω. Portus and Markl. restored διῆξε: but the first editor who pointed the sentence properly was L. Dindorf.

v. 351. οἱ δ' εὐδαίμονες 'Εν πᾶσι κλεινοὶ καὶ περίβλεπτοι βροτοῖς]. I will not dispute that Euripides might have written βροτοῖς, but I must think it far more likely that he gave what I have printed in the margin, βροτῶν, and that this was afterwards altered into the dative by a transcriber on account of ἐν πᾶσι. I need not observe that οἱ εὐδαίμονες βροτῶν corresponds with the Tragic style of speaking, and is supported by another passage of this drama, v. 515. where the sentiment expressed is almost identical with the present, Θεοὶ δ' οἱ κρείσσους οἵ τ' ὀλβοφόροι τοῖς οὐκ εὐδαίμοσι θνητῶν.

v. 353. One Paris MS. has πράσσετε, the other πράσσεται, with ε written over it as a various lection. In v. 359. these MSS. give στεφανοῦσθαι.

v. 356. Ἀρτέμιδι προτελίζουσι τὴν νεανίδα] Compare v. 627. Προτέλεια δ' ἤδη παιδὸς ἔσφαζας θεᾷ; This custom is explained by the Grammarians, Hesychius v. προτέλεια, Photius, Harpocration, and others, but particularly by Pollux III. 38. ἡ δὲ πρὸ γάμων θυσία Προτέλεια—προτελεῖσθαι δὲ ἐλέγοντο οὐ μόνον αἱ νύμφαι, ἀλλὰ καὶ οἱ νυμφῖοι. καὶ τέλος ὁ γάμος ἐκαλεῖτο, καὶ τελεῖοι οἱ γεγενηκότες. διὰ τοῦτο καὶ Ἡρὰ τελεία, ἡ ζυγία· ταύτη γὰρ ἐν τοῖς προτελείοις προϋτέλουν τὰς κόρας, καὶ Ἀρτέμιδι, καὶ Μοίραις. where one MS. of Pollux instead of προτελεῖσθαι has προτελίζεσθαι, and instead of προϋτέλουν others have προϋτέλιζον. Hence the use of the word in this line is sufficiently sanctioned.

v. 357. τίς νιν ἄξεταί ποτε;] “Cum ἄγεσθαι uxorem ducere significat, εἰς δόμους, vel aliquid ejusmodi plerumque addunt Tragici.” *Elmsley* on Heracl. 808. He observes however that in this verse of the Iphigenia, the verb, used simply, implies *to marry*.

v. 358. Ἀλλ' εἶα, τὰπὶ τοισίδ' ἐξάρχον κανᾶ] Aldus has τὰπὶ τοῖσιδ', but σοῖσι δ' crept into subsequent editions, until it was corrected by Canter. Compare v. 1349. Κανᾶ δ' ἐναρχέσθω τις.

v. 359. Στεφανοῦσθε κράτα]. There is no necessity for Markland's correction στεφανοῦ τε κράτα. Matthiæ observes “Aga-

memnonis erat ἐναρχέσθαι κανᾶ, στεφανοῦσθαι κράτα aliorum etiam." There is nothing improper in the messenger desiring Menelaus to prepare a nuptial song, nor is there any need for Hermann's reading Μενέλεώς τ' ἀναξ.

v. 363. Ἐπήνεσ'· ἀλλὰ στεῖχε δωμάτων ἔσω] This is somewhat similar to the reply of Medea to the Pædagogus, Med. 1015. Δράσω ταδ'· ἀλλὰ βαῖνε δωμάτων ἔσω.

v. 364. ἰούσης τῆς τύχης] Hermann renders this properly, *fortuna cursum suum persequente*.

v. 365. The reading of the old copies is ἄρξομαι σέθεν. and this corruption has been continued in the editions even to our time, though Grotius more than 200 years ago pointed out the true reading ἄρξομαι πόθεν; Compare v. 1020. Τίν' ἀν λάβοιμι τῶν ἐμῶν ἀρχὴν κακῶν; Æsch. Choeph. 844. Ζεῦ, Ζεῦ, τί λέγω; πόθεν ἄρξωμαι;

v. 367. ὑπῆλθε has here the same signification as in v. 66. Ὑπῆλθεν αὐτοὺς Τυνδάρεως πύκνη φρενί.

v. 370. Καὶ γὰρ δακρύσαι ῥαδίως αὐτοῖς ἔχει] "αὐτοῖς, scil. δυσγενέσι, petendum ex v. δυσγένεια." Markl. The following is Ennius' imitation of this, ap. D. Hieron. in Epith. Nepotiani.

*Plebes in hoc regi antestat loco; licet
Lacrumare plebi, regi honeste non licet.*

v. 371. Ἀνολβά τ' εἰπεῖν· τῷ δὲ γενναίῳ φύσιν Ἄπαντα ταῦτα· προστάτην τε τοῦ βίου Τὸν δῆμον ἔχομεν, τῷ τ' ὅχλῳ δουλεύομεν. It would be both difficult and unnecessary to name all the conjectures by which it has been proposed to correct this passage. One of them, however, demands particular notice; I mean that of Musgrave, who suggests that the words ἀνολβα and ἅπαντα should change places. Hermann not only adopts this proposal, but thinks it absolutely incredible that there should be any body who does not recognize its truth the moment it is named to him. I certainly am of the number of those who cannot approve this discovery; first and mainly, because I see nothing in the received text either faulty or inconsistent with our Poet's manner of writing: I might add that the proposed transposition impedes the sense. Nothing can be more correct than to couple δακρύσαι and ἀνολβα εἰπεῖν: while ἅπαντα ταῦτα (*sub.* ἔστι) refers to what follows, as is usual in the Tragic dialogue. I have made

no change but that of *προστάτην τε* instead of *προστάτην γε*. Matthiæ has done the same. Plutarch, who cites this in his *Nicias*, p. 526. C. gives *προστάτην δέ*, and *τὸν ὄγκον* for *τὸν δῆμον*, both which readings are adopted by Hermann; the latter by Matthiæ.

v. 377. Εἰεν' τί φήσω πρὸς δάμαρτα τὴν ἐμήν; Πῶς δέξομαι νιν; ποῖον ὄμμα συμβαλῶ;] εἰεν, *hæc missa faciamus*, a frequent exclamation, when the speaker turns to a new subject. Markland compares Plautus *Asinar.* v. 3. *Quomodo meam uxorem aspiciam contra oculis?* several MSS. have the subjunctive *συμβάλω*; but there seems no necessity for disturbing the common reading.

v. 379. Καὶ γάρ μ' ἀπώλεσ', ἐπὶ κακοῖς, ἃ μοι πάρα, Ἐλθοῦσ' ἄκλητος] This is the reading of Aldus; Markland has introduced *πάρος* for *πάρα* from some MSS. But the common reading is unexceptionable; so in *Orest.* 704. *τῶν κακῶν, ἃ σοι πάρα*. And to say the truth, Markland did not clearly apprehend the meaning of the passage, when he translated it, *præter mala quæ habui prius, veniens non vocata*. ἐπὶ κακοῖς is not *besides the ills*, but *amidst the ills*. The opinion of Hermann is more probable, that *πάρος* was the *arguta correctio* of some Gram-marian.

v. 381. *νυμφεύσουσα* for *νυμφεύουσα* is the correction of Markland, on account of *δώσουσα* which follows: in v. 787 the same participle is applied to the same person, and to the same transaction.

v. 383. Τὴν δ' αὖ τάλαιναν παρθένον] Commonly *τήνδ'*. This was corrected by Matthiæ.

v. 384. Αἰδῆς νιν, ὡς ἔοικε, νυμφεύσει τάχα] This conceit respecting virgins on the point of death, seems to be a great favourite with Tragedians. Euripides in *Orest.* 1107. *Αἰδὴν νυμφίον κεκτημένη*. Iph. T. 570. *Αἰδῆς Ἀχιλλεύς ἦν ἄρ', οὐχ ὁ Πηλέως, Ὅν μοι προσεῖπας πόσιν*. Sophocles *Antig.* 653. *μέθες Τὴν παιδ' ἐν Αἰδοῦ τήνδε νυμφεύειν τινί*. See also our own Shakespeare, *Romeo and Juliet*. Act iv. sc. 5. and Act v. sc. 3.

v. 385. οἶμαι γάρ νιν ἰκετεύσειν τάδε] The reading of the copies is *ἰκετεύσαι*, which Markland and some other editors strive in vain to defend. There follows in v. 388. *ἀναβοήσεται*.

v. 389. Ἀσύνετα συνετῶς] This is my own correction for οὐ συνετὰ συνετῶς, the lection of Aldus, as well as of all the Manuscripts, which I have omitted to mark at the foot of the page. The Poet would have said ἀναβοᾶν ἀσύνετα, rather than οὐ συνετὰ, as in v. 563. ἀσύνετα νῦν ἐρούμεν, even had there been no *oxymoron*: but as this figure is used, I need not remark how much more suitable is ἀσύνετος than οὐ συνετός.

v. 390. 1. Αἶ, αἶ· τὸν Ἑλένης ὥς μ' ἀπώλεσεν γάμον Γήμας ὁ Πριάμου Πάρις, ὃ μ' εἰργασται τάδε.] ὃ μ' for ὅς μ' is the reading of Markland, which Porson (on Hec. 13.) commends. ὃ, *scil.* τὸ γῆμαι Πάριν. The passage of the Hecuba is Νεώτατος δ' ἦν Πριαμιδῶν· ὃ καὶ με γῆς Ὑπεξέπεμψεν, where Porson interprets, with the Baroccian Scholiast, ὃ by τὸ εἶναι νεώτατον. Gaisford and Matthiæ follow Markland. Hermann on the contrary would reject the pronoun, and read ὅς εἰργασται τάδε. The reader will adopt whichever of the two lections he prefers.

v. 398. Ἡ μὴν ἐρεῖν σοι τὰπὸ καρδίας σαφῶς, Καὶ μὴ ἴτιηδες μηδέν] Barnes, misled by Scaliger, gives ἡ μὴν μ' ἐρεῖν. Blomfield speaks of this form of adjuration in the Glossary to Æsch. Theb. 527. Ὀμνυσι δ' αἰχμὴν ἦν ἔχει, Ἡ μὴν λαπάξειν ἄστνυ Καδμείων βίᾳ Διός. The signification of ἐπίτιηδες is the same as in Homer. Od. O. 28. Μνηστήρων σ' ἐπίτιηδες ἀριστῆες λοχόωσιν. *scil.* *ex consulto*.

v. 403. Οὐκ εἰς σε δεινός· εἰμι δ' οὔπερ εἰ σὺ νῦν] δεινός has this sense also in v. 423. The interpreters render εἰμι δ' οὔπερ εἰ σὺ νῦν, *vado enim eo sententiæ ubi tu nunc es*, which is a total misapprehension of the sense. The meaning is, *I will place myself in your present situation*.

v. 404. Καὶ σοι παραινῶ, μήτ' ἀποκτείνειν τέκνον, Μήτ' ἀνθελέσθαι τοῦμόν] Elmsley on Med. 323. prefers ἀποκτείνειν τέκνα, on account of four other places in this play, vv. 413. 645. 917. 1065. where τέκνα is used in a corresponding mode of speech. But to say the truth, Euripides loves variety in such matters. Schæfer, on Bos. p. 107, understands κέρδος. He compares Soph. El. 251. καὶ τὸ σὸν σπεύδουσ' ἅμα, Καὶ τοῦμόν αὐτῆς.

v. 412. Ἀφρων, νέος τ' ἦν πρίν· τὸ πρᾶγμα δ' ἐγγύθεν Σκοπῶν, ἐσείδον οἶον ἦν κτείνειν τέκνα] The old reading is τὰ πρᾶγματα δ'. Barnes (in margin) gives τὸ πρᾶγμα δ'.

Lenting writes the sentence thus, ἄφρων, νέος τ' ἦν, πρὶν τὰ πράγματ' ἐγγύθεν σκοπῶν ἐσεῖδον οἶον ἦν κ. τ. and his conjecture is approved by Matthiæ, and edited by Hermann. To me it seems but the awkward twisting of a very plain sentence.

v. 414. Ἄλλως τέ μ' ἔλεος τῆς ταλαιπώρου κόρης Εἰσῆλθε, συγγένειαν ἐννοουμένῳ] This construction is defended by a kindred sentence in the Medea, v. 56. Ὡσθ' ἱμερός μ' ὑπῆλθε γῇ τε κούρανῳ Λέξαι, μολούσῃ δεῦρο, Μηδείας τύχας: where the Scholiast says τὸ σχῆμα σολοικοφανές, διὰ τὴν ἐναλλαγὴν τῆς πτωσέως. In both places, μ' is an accusative, as the diphthong in μοι cannot be elided. Since the old Grammarians recognize this figure, and the Comic Poet Philemon, in his imitation of the passage of the Medea, has adopted it, I have not hesitated to retain ἐννοουμένῳ in the text. Porson however appears to have judged differently, as in the Medea he printed μολούσαν. Markland compares v. 1260. Οἶα δ' εἰσῆλθέν μ' ἄκουσον, μῆτερ, ἐννοουμένην.

v. 418. στρατιά, the reading of Aldus and the MSS., is corrected by Barnes.

v. 421. Εἰ δέ τι κόρης σῆς θεσφάτων μέτεστί σοι, Μὴ μοι μετέστω σοὶ νέμω τοῦμόν μέρος] This is given according to the old copies, except that I have written μὴ μοι instead of μή μοι: Hermann has done the same. Markland thought that in the first of these lines we ought to read μέτεστί μοι, and some editors have followed his advice, but without having duly considered the meaning of the sentence. I consider Hermann's explanation to be right; *Vaticinium de filia si curas, ego non curo, sed meas partes tibi permitto.*

v. 425. ἀνδρὸς οὐ κακοῦ τρόποι τοιοῖδε] Certain MSS. have interlined τροπαὶ τοιαῖδε. Matthiæ remarks, "Qui τροπαὶ τοιαῖδε scripsit, sermonem adhuc esse de μεταβολαῖς et τῷ μετέπεσον credidit."

v. 427. Γενναῖ' ἔλεξας, Ταντάλῳ τε τῷ Διὸς Πρέποντα· προγόνους οὐ κατασχύνεις σέθεν] Pierson, *Verisim.* p. 78. proposes γενναῖα λέξας. Hermann edites προγόνους δ'. The latter I do not condemn, though it does not appear to me necessary.

v. 429. Αἰνῶ σε, Μενέλα' Aldus Μενέλαος. Musgrave pointed out the correction Μενέλα'. Matthiæ, in compliance with Barnes and Heath, has edited Μενέλεως. This word is indeed

a trisyllable in Orest. v. 18, but far more frequently a quadrisyllable, nor is it to be believed that the poet would have used it in the contracted form, where the common vocative *Μενέλαε* suited his verse. We may add, that in the Troades, v. 896, there occurs the same hemistich *αἰνῶ σε, Μενέλα'.*

v. 430. *ὑπέθηκες*, the error of the old editions, was corrected by Barnes. *ὀρθοῦς* MS. Par. Musgrave proposed *μετέθηκας*. In every copy of this play the following lines, which I have degraded from the text to the note, are attributed to Menelaus:

*ταραχὴ γ' ἀδελφῶν τις δι' ἔρωτα γίγνεται,
πλεονεξίαν τε δωμάτων ἀπέπτυσσα
τοιάνδε συγγένειαν ἀλλήλων πικράν.*

It was first noticed by Boeckh (*De Trag. Græc.* p. 288.) that the whole is an interpolation; and Matthiæ agrees with this opinion. Hermann pronounces that the verses are not to be condemned, but corrected, and given to Agamemnon. A writer in the *Classical Journal* 3. p. 612. assigns them to the Chorus. Elmsley proposes *διά τ' ἔρωτα*, Markland *ἀλλήλοιν*. But neither these, nor any other changes can make it in the least more probable that such verses were ever produced by Euripides. Not to mention that *γε* is an evident expletive, neither *ταραχὴ* nor *πλεονεξία*, as Boeckh observes, can be found elsewhere in his writings. I will add that I do not believe either of these words is used by any other poet. Instead of *ταραχὴ* the word would have been *ταραγμός*. But I do not believe that in any writer whatever, *ταραχὴ ἀδελφῶν* could have been used for what this interpolator designed, *ἔρις ἀδελφῶν*. Neither is *πλεονεξία δωμάτων* a Greek expression. There are in these three lines several other particulars which must offend all who are familiar with the Attic Tragedians. And even if there were nothing faulty in the diction and metre, yet the allusion made to the quarrel of Atreus and Thyestes would be in this scene so unseemly and unnatural as to throw suspicion on their genuineness. When these lines are removed, the dialogue becomes smooth and unembarrassed.

v. 433. *Πῶς; τίς δ' ἀναγκάσει σε τήν γε σὴν κτανεῖν;* One Paris MS. has *ἀναγκάσειε*, which without *αἶν* would be a solecism.

v. 435. *Οὐκ, εἴ νιν εἰς Ἄργος γ' ἀποστελεῖς πάλιν.* Two Paris MSS. *ἦν νιν*, which would require *ἀποστείλῃς*. It is surprising that Markland and Musgrave should have read this pas-

sage so inattentively as to fancy that by *νιν* was meant, not Iphigenia, but the Grecian army.

v. 436. Λάθοιμι τοῦτ' ἂν, ἀλλ' ἐκεῖν' οὐ λήσομεν] The common reading was λήσομαι, which is *obliscar*: Markland restored from the MSS. λήσομεν, i. e. *latebo*.

v. 439. Οὐκ, ἦν θάνη γε πρόσθε τοῦτο δ' εὐμαρές] Jacobs, being shocked at this suggestion, proposed ἦν φθάνῃς γε πρόσθε, *si eum unteverteris*; and this conjecture meets with the approbation of Matthiæ. Hermann justly observes, that if it were adopted, πρόσθε would become superfluous. He has himself, however, committed a worse error by giving in the text, Οὐκ, ἦν σανῇ γε πρόσθε. For not to mention other objections, I apprehend that the word *σανῇ* does not exist in the language. The aorist of *σαίνω*, which is in use, is ἔσηνα. Neither *σανεῖν*, nor *σανέσθαι*, nor *σανεῖσθαι* are to be found. The objection made to the common reading is that this suggestion of putting Calchas to death is treacherous and inhuman: but this is in truth an argument for not altering the words. Let us consider who the person is that utters them. Not only throughout this play, but in other places, Euripides has invested the character of Menelaus with every degree of perfidy, cruelty, and meanness; intending no doubt to represent the Spartan king as a specimen of the odious qualities which the national prejudices of the Athenians made them attribute to their enemies. And this character is well maintained in the present scene: the actual arrival of Iphigenia having convinced him that her sacrifice could not any longer be avoided, he bethinks him of removing from his brother's mind the impression produced by their recent altercation; and knowing his open and unsuspecting temper, he feels that he may safely adopt a false position, and deprecate that of which he was at the very time most earnestly desirous. I call the attention of the reader to this fact, because Markland in his note has made some very misplaced remarks on the alteration which takes place in the purposes both of Agamemnon and Menelaus. I will only further observe, that the Poet has attended to the propriety and decorum of character, in making Agamemnon abstain from any reply to the proposal for the murder of Calchas.

v. 441. Κουδέν γε χρηστὸν οὐδὲ χρήσιμον πάρα] The old reading was γ' ἄχρηστον and παρόν. γε χρηστὸν is Canter's, *πάρα* is mine.

v. 442. 'Εκεῖνο δ' οὐ δέδοικας οὐμ' εἰσέρχεται;] Aldus ὁ μ' εἰσέρχεται; which is palpably wrong. The MSS. have ὁ τι μ' εἰσέρχεται, which Barnes edited without knowing any thing of the MSS. But I agree with Hermann in thinking that this was only a correction for the sake of the metre, and that the indefinite ὅστις cannot be used for the simple relative. He has properly therefore adopted Markland's emendation οὐμ', though he has forgotten to name its author.

v. 443. 'Ὁν μὴ σὺ φράζεις, πῶς ὑπολάβοιμ' ἂν λόγον;] This is the correction of Markland for the common reading ὑπολάβοιμεν λόγον; Let the reader compare with this passage Iph. T. 658. where Orestes says, Πυλάδῃ, πέπονθας ταῦτά, πρὸς θεῶν, ἐμοί; Pylades replies. Οὐκ οἶδ' ἐρωτᾷς οὐ λέγειν ἔχοντά με. These are two instances, among a multitude, of that studied or affected simplicity of sentiment in Euripides, which was a constant topic of censure and ridicule among his rivals and detractors.

v. 446. Ποικίλος αἰεὶ πέφυκε, τοῦ γ' ὄχλου μέτα] This is the common reading; Reiske's is τοῦ τ' ὄχλου μέτα, which Matthiæ and Hermann have adopted. I consider the common text to be more simple. τοῦ ὄχλου μέτα is not, as the interpreters translate it, *apud populum*, (for that would be τῷ ὄχλῳ πάρα) but *ubi e vulgi partibus stat*.

v. 448. Οὐκοῦν δοκεῖς νιν &c.] Aldus οὐκοῦν δόκει νῦν. For νῦν, Canter edited νιν. Musgrave discovered that the true reading was δοκεῖς *cum interr.* For οὐκοῦν we are indebted to Gaisford. I consider that οὐκοῦν, *quamobrem*, never had any place in the writings of the Tragedians; yet it is retained in their text by both Matthiæ and Hermann.

v. 450. Κᾶτα ψεύδομαι, at the end of a Senarian Iambic, is in opposition to the Porsonian canon on the *Pause*. He himself (*Suppl. Præf. ad Hec.* p. xxxi.) cites this, and two other verses, *Hec.* 717. 'Ημεῖς μὲν οὖν ἑώμεν, οὐδὲ ψαύομεν. *Andr.* 346. Φεύγει τὸ ταύτης σῶφρον' ἀλλὰ ψεύσεται: adding "Et hos tres versus, cum eodem morbi genere, *si tamen morbus est*, laborent, juniorum sagacitati commendo." Accordingly, many a young critic has tried his hand at amending these verses. But I do not think that Porson was speaking seriously, or that he really wished the received readings to be disturbed; for he adds elsewhere, "Satis ostendi, ut opinor, quod promisi, paucissimos Tragicorum esse versus similes

Ionis initio, ("Ἄτλας ὁ χαλκέουσι νώτοις οὐρανόν) *sed non ausim dicere nullos esse.*" It must be observed also that the Professor did not alter, or find fault with, the line of the Hecuba in his own edition of that play, nor did he make any correction or complaint respecting the other two passages, in his *Adversaria*.

v. 452. οἷς ξυναρπάσας στρατόν] οἷς is the emendation of Tyrwhitt for ὅς.

v. 455. ἀναρπάσουσι καὶ κατασκάψουσι γῆν] ἀναρπάσουσι is Markland's correction for ξυναρπάσουσι. He properly compares Helen. 757. ἀλλὰ πόλις ἀνηρπάσθη μάτην. The common reading ξυναρπάσουσι seems to have proceeded from v. 454: it has however found an advocate in Hermann, who wishes to understand ἡμᾶς. Elmsley cites this passage as one instance among many of the use of the dative of αὐτός (αὐτοῖς τέχεσιν Κυκλωπίοις) in speaking of the destruction of any body, or any thing; but he proposes a different reading ξυναρπάσσονται. The promiscuous usage by the Tragedians of γῆ, χώρα and χθών, for πόλις, is established by Valck. on Phœn. 5.

v. 457. The words τὰ νῦν τάδε conclude an Iambic line in Heracl. 641. Herc. F. 246. This is noticed by Elmsley on the Heraclidæ.

v. 460. πρὶν Αἰδὴ παιδ' ἐμὴν προσθῶ λαβὼν] Hec. 368. Αἰδὴ προστιθεῖσ' ἐμὸν δέμας. Respecting the syntax see Elmsl. on Med. 215.

v. 461. After this line there is, in every copy of Euripides, the following: ὑμεῖς τε σιγῇ, ὦ ξένοι, φυλάσσετε. It seems to me surprising that not one of the numerous and acute critics on the Play has made the least difficulty about this verse; for certainly there is none which in my judgment bears more clear marks of spuriousness. Who ever found in the Greek language σιγῇ φυλάσσειν for σιγᾶν, or σιγῇ καλύπτειν τάδε? Nothing can be more unseemly than that a speech of such importance should have so lame and impotent a conclusion; and it is opposite to all notions of propriety or probability that Agamemnon, who has hitherto not once addressed or noticed the women composing the chorus, or shewn himself conscious of their presence, should now, at the moment of his quitting the scene, deliver to them, in these three or four words, an injunction so deeply affecting his happiness. In other scenes of our author, when secrecy on the part of the chorus is intreated by an actor, every argument is employed to obtain their sympathy. See Med. 262. Hipp. 707.

v. 465. Γαλανεία χρησάμενοι Μαινομένων οίστρων, ὅθι δὴ Δίδυμ' Ἔρως ὁ χρυσοκόμας Τόξ' ἐντείνεται χαρίτων] Aldus and MSS. *μαινόμεν'*: this being plainly corrupt, many are the corrections hazarded by scholars, which we will pass in silence, since Reiske has indisputably pointed out the true reading, *μαινομένων*. The endeavours made after other changes arose from an ignorance of the laws of the verse. Markland proposes *ἐντείνει τῶν Χαρίτων*, but a passage of Athenæus (xiii. p. 562. E.) cited by Markland himself, contains a sufficient defence of *ἐντείνεται*. Θεόφραστος δ' ἐν τῷ Ἑρωτικῷ Χαιρήμονα φησὶ τὸν τραγικὸν λέγειν, ὡς τὸν οἶνον τῶν χρωμένων κεράννυσθαι τοῖς τρόποις, οὕτως καὶ τὸν Ἔρωτα, ὃς μετριάζων μὲν ἐστὶν εὐχαρις, ἐπειτεινόμενος δὲ καὶ διαταράττων χαλεπώτατος. διόπερ ὁ ποιητὴς οὗτος, οὐ κακῶς αὐτοῦ τὰς δυνάμεις διαιρῶν, φησί· Δίδυμα γὰρ τόξα αὐτὸν ἐκτείνεσθαι (*leg. ἐντείν.*) χαρίτων, τὸ μὲν ἐπ' εὐαίῳ τύχῃ, τὸ δ' ἐπὶ συγχύσει βιοτᾶς. I agree with those who think that Athenæus, from failure of memory, attributed to Chæremon words which belong to Euripides.

v. 470. *σύγχυσις βίου* is similarly used in Andr. 291.

v. 473. εἴη δέ μοι μετρία μὲν χάρις, Aldus. I have corrected it, εἴη δ' ἐμοί. It is discussed by Matthiæ and Hermann, whether or not this passage is referred to by Plutarch, p. 132. B. But that is a question with which the reader of this play is hardly concerned.

v. 476. πολλὰν τ' Aldus and MSS. πολλὰν δ' is the emendation of Reiske.

v. 477. This Antistrophe contains a very large share of the obscurity with which Euripides frequently chooses to invest the choric parts of his tragedies. The consequence is, that some corruptions have been introduced by copyists, who did not perfectly understand the words of the poet; and in order to remove those corruptions, a number of conjectures have been hazarded, which it would be neither instructive nor amusing to detail. Before I explain the corrections made in this edition, I will transcribe the Antistrophe, as it stands in the Aldine, with which I believe that all the MSS. correspond. Διάφοροι δὲ φύσεις βροτῶν, Διάτροποι δὲ τρόποις· ὁ δ' ὀρθὸς, Ἐσθλὸν σαφὲς αἰεὶ. Τροφαὶ θ' αἰ παιδευόμεναι Μέγα φέρουσ' εἰς ἀρετάν. Τό τε γὰρ αἰδεῖσθαι σοφίᾳ, Τάν τ' ἐξαλλάσσουσιν ἔχει Χάριν, ὑπὸ γυνώμας ἐσορᾶν Τὸ δέον, ἔνθα δόξαν φέρει Κλέος ἀγήρατον βιοτάν. Μέγα

τι θηρεύειν ἀρετάν, Γυναιξὶ μὲν κατὰ Κύπριν κρυπτάν, ἐν ἀνδράσι δ' αὖ Κόσμος ἐνδον ὁ μυριοπληθὴς μείζω πόλιν αὖξει. In the first place, it is neither possible to join *διάτροποι* *τρόποις*, nor do I believe that the word *διάτροποι* has any existence; what follows, ὁ δ' ὄρθος, is equally corrupt. The reading which I have given is that of Professor Monk, who printed this strophe and antistrophe in a publication called *Cambridge Classical Examinations* in the year 1824. (Hopfner had proposed *διάφοροι* for *διάτροποι*, Barnes *τρόποι*, and Musgrave τὸ δ' ὄρθως) Hermann edits *διάτροποι* δὲ *τρόποι*: what follows he gives rightly, τὸ δ' ὄρθ—ὡς ἐσθλὸν σαφές αἰεί: claiming it as his own emendation, undoubtedly in ignorance that the same had been put forth by Musgrave long before him. In *Iph. T.* 611. there is found a similar error, ὄρθος for ὄρθως. Secondly, I have corrected *παιδευομένων* for *παιδευόμεναι*. The following translation gives the sense of the passage, *Diversa mortalium ingenia, diversi mores; sed quid vere bonum sit, semper manifestum. Quin et educatio eorum qui liberaliter instituuntur, magnopere confert ad virtutem.* In the next place, all the critics, from Scaliger downwards, agree in reading *σοφία* instead of the dative; the sense being *verecundia est sapientia*. I will candidly avow that I have abstained with some difficulty from introducing certain conjectures of my own for the reformation of this passage, which I should like to record here:—*Τροφαί θ', αἱ παιδευομένοις Μέγα φέρουσιν εἰς ἀρετάν. Τότε γὰρ αἰδέισθαι σοφίαν Πάντ' ἐξαλλάσσουσιν ἔχει Χάριν, ὑπὸ γνῶμα τ' ἐσορᾶν Τὸ δέον.* Future critics may possibly approve some of the changes at which I have hinted. Instead of *δόξαν*, Barnes restored *δόξα*, which both metre and sense demand. I have further corrected *ἐνθεν* and *βιοτᾶς*, the latter appearing rather better than Markland's *βιοτᾶ*. I have already remarked how fond Euripides is of attaching the genitive *βίου* to the end of a moral sentence. What remains of the antistrophe is more difficult to unravel, on account of the palpable corruption in vv. 490. 491. from which nobody can extract sense, without some rather audacious conjecture. The general meaning of the sentence appears tolerably clear; the poet designed to place in contrast the very different courses in which reputation is to be obtained by the two sexes; while the fair fame of women arises from the virtuous direction of their domestic affections, (for such is the sense of *κατὰ Κύπριν κρυπτάν*) among men, on the contrary, honour consists

in the active discharge of patriotic duties. Markland's conjecture, *ένων* for *ένδον*, meets with the approbation and applause of Matthiæ and Hermann, in which I am quite unable to join. And *μυριοπληθής* is an epithet suiting *πόλις*, but not *κόσμος*, to which all the editions join it. The proposal of *έργον* for *ένδον*, given in the margin of the text, is a mere guess; but it has, I think, some recommendation; it involves only a small change of letters, and such as was likely to arise from quick and indistinct writing; and it would afford a plain and appropriate meaning: *έργον*, in *rebus gerendis opera*, answers accurately to our English usage of the word *action*. *μείζω πόλιν αύξειν* is, *to increase to a still greater extent the power of the state*.

v. 492. All the copies have *έμολες, ώ Πάρις, ή τε σύ γε*. That the opening of this epode has suffered damage from time is quite evident: as the words *ή τε σύ γε* are not to be tolerated either by the dialect or the sense, they are an evident substitution; and it is further clear that at least one line must have been lost, since the construction of what follows is imperfect. In some ancient copy, the words of the Poet were obliterated. What should be read in the room of *ή τε σύ γε*, I do not pretend to surmise, and must leave the reader to supply the *lacuna* according to his own notion. The sense required is something like what follows:

*έμολες, ώ Πάρις, [έκλιπών
Δαρδάνου γαν, ένθα σύ δη]
βούκολος άργενναίς έτράφης, &c.*

Hermann fancies that he has cured the disorder of the text by writing *ώ Πάρι, μήτε σύ γε*. Being unable either to approve or to comprehend his criticism, I will give the reader his own words: "Nemo, opinor, semel monitus dubitabit quin hoc dici debuerit, *utinam ne venisses illuc, neve armenta pavisses, ubi judex fuisti trium dearum*. Quare reposui: *έμολες, ώ Πάρι, μήτε σύ γε βούκολος άργενναίς έτράφης 'Ιδαίαις παρά μόσχους*. Id dictum esse pro *μήτε έμολες, μήτε έτράφης*, noni magis opus est exemplis doceri, quam sic constituta oratione recte positum esse *σύ γε*." High as is the authority of this great scholar, and confident as he feels on this subject, I will candidly confess that no part of the above remarks is to my mind satisfactory. I do not believe that the sentence is intended to express such a desire, or indeed any wish whatever; nor if such a sentiment had been designed, do I think that it would be conveyed by Hermann's words, which cannot

surely have the same sense as ὥφελες μήτε μολεῖν, μήτε τραφῆναι: finally, I do not agree in thinking that the particle γὰρ would be properly applied in a sentence of that description.

v. 495. The common reading is Βάρβαρα συρίζων Φρυγίων Αὐλῶν Ὀλύμπου καλάμοις Μιμήματα πλέκων. Instead of πλέκων the Paris MSS. have πνέων. Olympus was the name of a celebrated musician either of Phrygia or Mysia, the scholar of Marsyas: his fame is recorded by many ancient writers, who are cited by Brodæus and others: reference is particularly made to Plato, p. 144. G. and p. 567. C. Aristoph. Eq. 9. Ovid. Met. II. 392. Speaking of Marsyas, Ovid says, *illum ruricolæ, sylvarum numina, Fauni, . . . et tunc quoque clarus Olympus, et Nymphæ flerunt*. Some light is thrown upon this part of the Epode by Telestes, a poet quoted in Athenæus XIV. p. 617. B. whose imitation of Euripides has been pointed out by Huschke, Epist. Cr. p. 147. The following are his verses, partly corrected by Hermann: Ἡ Φρύγᾳ καλλιπρόων Αὐλῶν ἱερῶν βασιλῆα, Λυδὸν ὃς ἤρμωσε πρῶτος Δωρίδος ἀντίπαλον μούσης νόμον αἰολόμορφον, Πνεύματος εὐπτερον αὔραν Ἀμφιπλέκων καλάμοις. From this imitation we have a satisfactory defence of the participle πλέκων. It seems also very probable that Euripides wrote Φρυγίων Αὐλῶν ἀντίπαλον πνοᾶν (as given in the margin) and that μιμήματα was nothing more than an explanation of that expression, which crept into the text to the expulsion of the words of the Poet. Hermann also is of opinion that μιμήματα was a mere interpretation: it seems strange therefore that he should print in his text μιμητά. In regard to this usage of πλέκειν, we may compare Pindar, Ol. VI. 147. ἀνδράσιν αἰχματαῖσι πλέκων ποικίλον ὕμνον. There is an expression very similar to the present in the Bacchæ v. 127. ἀδυβόῃ Φρυγίων Αὐλῶν πνεύματι.

v. 498. Εὐθηλοὶ δ' ἐτρέφοντο βόες, [Ὅτε σε κρίσις ἔμενεν θεῶν]. I suspect that these two lines have been removed from their proper place, and that they ought to follow v. 494. εὐθηλός is properly rendered by Barnes *mammotus*. Bacch. 730. εὐθηλὸν πόριν. Hermann has introduced ἔμνηε, instead of ἔμενεν, with which I see no reason to quarrel. There then follows a verse, αἶσ' Ἑλλάδα πέμπει, which I have taken out of the text, as the offspring of the interpolator, who wished, as it would appear, to connect the preceding lines with those that follow, and was

not aware that this had been already done by the Poet. The verb is to be found in the first line of the Epode: join ἔμολες παροιθεν ἐλεφαντοδέτων δόμων.

v. 500. Euripides had in his mind Homer's description of the House of Menelaus, Od. Δ. 71. Φράζεο, Νεστορίδῃ, τῷ μὲν κεχαρισμένῃ θυμῷ, Χαλκοῦ τε στεροπὴν καδδῶματα ἡχέεντα, Χρυσοῦ τ', ἡλέκτρον τε, καὶ ἀργύρον, ἧδ' ἐλέφαντος.

v. 501. ὃς τὰς Ἑλένας Ἐν ἀντῶποισι βλεφάροις Ἑρωτας ἔδωκας, Ἑρωτι δ' αὐτὸς ἐπτοάθης] Instead of ὃς Musgrave proposes οὗ, while I should prefer ὡς. Every edition has Ἑρωτα δέδωκας: but as the tense required is ἔδωκας, I have for the sake of the verse and sense printed ἔρωτας, the last letter of which might easily be confounded with δ. Compare v. 1117. φίλας χάριτας ἔδωκα, κἀντεδεξάμην. Porson on Med. 629. cites this instance of a dative with the prep. ἐν, following verbs of giving. Med. 424. Οὐ γὰρ ἐν ἀμετέρῃ γνώμῃ λύρας ὥπασε θέσπιν ἀοιδὰν Φοῖβος. See his note.

v. 505. ἔρις ἔριν, Aldus and some MSS. This is corrected in the second Hervagian edition.

v. 507. Commonly ἐς Τροίας πέργαμα. I have inverted the order of the words, as suggested by Blomfield, to obtain such a metre as could be used at the conclusion of the Chorus. I once suspected that something had been lost from the end of this Epode, and that the word ἄθρανστα, which Hesychius cites from this play, had its place here. See the note on v. 54. Certainly nothing could be more convenient than Τροίας πέργαμ' ἄθρανστα, as in Hec. 17. Πύργοι τ' ἄθρανστοι Τρωϊκῆς ἦσαν χθονός.

v. 508. Commonly ἰὼ, ἰὼ' but those are interjections of lamentation. I have therefore given ἰοῦ, ἰοῦ, exclamations of surprise and pleasure, such as appear in Æsch. Agam. 8. and suit the present occasion. See H. Steph. Thes. Tom. i. 1943.

v. 509. These regular anapæstic verses constitute two systems, the metres of which correspond like the strophe and antistrophe of a chorus. This remark, which was first made, I believe, by Seidler *De Vers. Dochm.* p. 82. is of considerable use in ascertaining the right reading in some of the lines.

v. 511. It is surprising that two learned editors of this Tragedy should have misapprehended the quantity of the name of the Heroine herself. Markland believed the first syllable of Ἰφιγένεια to be short, and thought that in order to accommodate the anapæstic

measure, it ought to be written Ἰφιγένειαν, both here and in Æsch. Ag. 1504. Ἰφιγένειαν ἀνάξια δράσας. After this blunder of Markland had been long pointed out, Matthiæ has run into the very same, and instead of ἴδεν has printed εἶδεν Ἰφιγένειαν, i. e. *you saw Iphigenia*. Bothe and Hermann erase ἐμήν, because the Chalcidians could not call her *their Queen*. But had this line been applied to Clytæmnestra, whose husband was τῶν Πανελλήνων ἀναξ, perhaps no one would cavil at her being styled by these Grecian ladies, ἀνασσα ἐμή: and to say the truth, I should be better pleased with this passage, if the title were bestowed on the mother instead of the daughter, and if the sentence ran thus, Τὴν τοῦ βασιλέως Ἰφιγένειαν, Τὴν Τυνδάρειώ τε Κλυταιμνήστραν Ἰδ' ἀνασσαν ἐμήν.

v. 512. All the copies have Τυνδαρέου τε: but that seems to be the Homeric form. The Tragedians always adopt Τυνδάρεως.

v. 513. ἐβλαστήκασ' *vulgo*. ἐκβλαστήκασ' MSS. But why should we not have βεβλαστήκασ', which the analogy of the language requires? The Tragedians use the similar forms βέβλημαι and βεβλήσομαι.

v. 514. Musgrave compares ὅσπου μήκεος ὄλβου cited by Plutarch de Exil. in *fine*, from a Poet, whom Porson notices to be Empedocles in Clem. Alex. Strom. iv. p. 569.

v. 515. Θεοὶ δ' οἱ κρείσσους οἱ τ' ὀλβοφόροι Τοῖς οὐκ εὐδαίμοσι θνητῶν] I have given θεοὶ δ' instead of the common lection θεοὶ γ'. This is a correction too obvious to require defence. Hermann has substituted θεοὶ τοι κρείσσους, very unfortunately, for the sentence is impaired by the expulsion of the article: see v. 351. Then, the common reading is τῶν θνατῶν: Blomfield perceived that the language required the erasure of τῶν, and the observation just made on the correspondence of the metres, of which he does not seem to have been aware, confirms his correction. Musgrave's translation gives the sense correctly; *Qui opibus et potentia excellunt deorum loco a tenuioribus habentur*.

v. 519. Δεξώμεθ' ὄχων ἄπο μὴ σφαλερῶς] ὄχλων for ὄχων Aldus; the Paris MSS. δεξόμεθ' ὄχλων. The correction of this error is due to Canter. After σφαλερῶς the editions have ἐπὶ τὴν γαῖαν, which is proved to be faulty by the violation of the law of *Synaphæa*: accordingly some have erased τὴν, in order to make a paræmiac verse. But an attention to the metrical agreement of the two systems shews that these words are intrusive.

v. 520. Dr Blomfield would prefer ἀγαναῖς χερσίν, and in the following line μὴ ταρβήσωμεν. I cannot agree with him in either case.

v. 521. Μὴ ταρβήσῃ τὸ νεωστὶ μολὼν Τόδε κλεινὸν τέκνον Ἀγαμεμόνιον] I have given τὸ νεωστὶ μολὼν in place of the common reading νεωστὶ μοι μολὼν, as I do not concur with Markland's doctrine that νεωστὶ may be a dissyllable. τόδε for τὸ is the emendation of Blomfield, Ἀγαμεμόνιον for Ἀγαμέμνονος of Markland.

v. 523. Commonly μὴ δὲ θόρυβον. Gaisford and Blomfield restore the metre by reading μὴδ' αὐθόρυβον. But I prefer the correction of Markland, μὴ δὴ θόρυβον, and Hermann does the same. The words, ταῖς Ἀργείαις, which follow, might safely be pronounced to be a mere gloss or scholium interlined over ξείναις, even if the metre had not proved the necessity of their rejection.

v. 525. Ὅριθα μὲν τόνδ' αἴσιον ποιούμεθα] Valckenaer on Phœn. 865, and on Herod. p. 590. reads τόδ' for τόνδ', a correction which has met with the approbation of Musgrave and Porson, and is received into the text by Gaisford. It would have been much better not to have disturbed the common reading, at which none can justly take offence. It means, *I regard this omen as auspicious*. Compare Orest. 778. οὐκ οὐτως οἶωνός μέγας;

v. 530. Barnes is mistaken in reading εὐλαβούμεναι. The Queen is now giving her orders, not to the Chalcidian women, but to her own servants.

v. 531. Σὺ δ', ὦ τέκνον μοι, λείπε πωλικούς ὄχους] Matthiæ and Hermann stop the sentence thus, σὺ δ', ὦ τέκνον, μοι λείπε π. ο. that μοι may belong to λείπε. But the common punctuation is preferable, ὦ τέκνον μοι being used for ὦ τέκνον ἐμὸν, as in Alcest. 323. Σὺ δ', ὦ τέκνον μοι, πῶς κορευθήσῃ καλῶς;

v. 532. Helen. 1548. ἀβρὸν πόδα τιθεῖς. After v. 562 I have ejected two verses, which betray the hand of the Interpolator too clearly to admit of their remaining in the text;

ὕμεις δὲ νεανίδαισιν ἀγκάλας ἔπι
δέξασθε, καὶ πορεύσατ' ἐξ ὀχημάτων.

It would be enough to excite suspicion that Clytæmnestra should first admonish her daughter that in alighting from the carriage she must step cautiously, and then immediately desire the young

women to lift her in their arms, and place her on the ground; nor is it quite seemly that a young lady on the eve of marriage should be lifted in the hands of other damsels, like an infant. But if we proceed to examine the words, the forgery will be easily detected. *νεανιδαισιν ἀγκάλαις* is an expression which it is hopeless to defend: but two Paris MSS. have *νεανίδεσσιν*, which Musgrave admits into the text, defending it by *νεάνιδος ἥβης* &c. A better reading was proposed by Pierson, *Verisim.* i. 6. *ὑμεῖς δὲ, νεάνιδες, νιν ἀγκάλαις ἐπι.* This is adopted by Hermann; but I know no example of the two first syllables in *νεάνις* being contracted into one, nor can I believe that Euripides would have written such a verse as this, when he might as easily have given one of unexceptionable rhythm, *ὑμεῖς δ' ἐπ' ἀγκάλαις νιν, ὦ νεάνιδες.* Lastly, it may be observed that the second of the two verses is almost entirely made up of words picked out of neighbouring lines (viz. 628. 629.) according to a practice of the Interpolator which has been so often noticed.

v. 534. *ἐκλείπω* Musgrave, from one MS.

v. 535. All editions have *Αἰδ' εἰς τὸ πρόσθεν* &c. Dobree (*Advers.*) properly substitutes *οἱ δ'*. Clytæmnestra is ordering her grooms, and not the ladies of Chalcis, to stand at the horses' heads, while she alights.

v. 540. *ἐγείρε* is used for *ἐγείρου*, the pronoun being understood. This is noticed by Porson on Orest. 288. where *ἀνακαλύπττε* is for *ἀνακαλύπτου*. He compares *καταπαύσας* Hec. 918. *ἔπειγε* Orest. 789.

v. 542. The old Editions have *Λήψει, τὸ Νηρῆδος παιδὸς ἰσόθεον γένος*. Milton corrected it to *Νηρέως παιδὸς*, and is followed by Markland and Musgrave. But in four MSS. the word *παιδὸς* does not appear. Therefore the reading of Portus is preferable, *τὸ τῆς Νηρῆδος ἰ. γ.* and so I have edited the line, along with Matthiæ and Hermann. Boeckh takes an exception against this passage, and thinks that he has caught the Poet napping. Clytæmnestra, as he fancies, appears from her subsequent enquiries, not to know who was the mother of her promised son-in-law. But the mistake is his own. From v. 100. *Τὸ τ' ἀξίωμα τάνδρὸς ἐκγαυρούμενος*, it appears that Agamemnon had taken care to dilate on the consequence of this young hero, and was therefore not likely to omit the circumstance of his being Goddess-born. And if we compare vv. 610. 617. we shall perceive that Clytæmnestra had

been informed of the parentage of Achilles, though she did not yet know the particulars of his ancestry. In all the editions, four verses follow, the last of which Porson condemns as spurious. *Misc. Crit.* p. 223. Matthiæ justly denounces them all four, as the production of a clumsy interpolator. In my edition, they will be found printed in small characters under the text of the Tragedian. The following are Matthiæ's observations upon them, "In his versibus plura sunt, quæ offendant. Primum *κάθησο* verum esse non potest, quum jam de curru descenderint, et mox Iphigenia dicatur *πλησίον σταθείσα*. Markl. conj. *καθίστω*, quod probat Musgr. Sed tota sententia languet, sive *κάθησο* sive *καθίστω* legas; cur enim Iphigeniam juxta se adstare jubeat, quæ vix ab ea abscesserat? Reliqua non minus mira sunt. Quam impeditus est hic verborum ordo: *Τέκνον Ἰφιγένεια, δεῦρο πρὸς μητέρα, καθίστω ἐξῆς ποδὸς μου* (sic constructionem ordinat Markl.)—Tum quis unquam dixit *μακάριόν τινα διδόναι*? Tota vero sententia inepta est: hocine apparatu opus erat, ut Chalcidicæ mulieres eam ob filiæ formam matrem beatam prædicarent?" I confess that the faults here pointed out by Matthiæ, joined with several others which he omits, appear to me to be such strong indications of forgery, as to make it almost incredible that any body versed in the language of Tragedy, can imagine them to be genuine. The case however is very different. Professor Hermann pronounces these verses to be our Poet's, and to require nothing but emendation. Accordingly he changes *κάθησο* into *καθεῖσα*, *δέ με* into *ἐμέ*, and determines that *τέκνον* is an accusative, and that it implies the infant child Orestes. The reader will exercise his own judgment on this question.

v. 543. The forger, whoever he was, not content with inserting in this scene so much of his own manufacture, has altered the order of the genuine verses of the Tragedian, in such a manner as to occasion additional perplexity. The whole, however, has been detected with his characteristic acuteness by Professor Porson. The two lines in which Clytæmnestra accosts her husband on his first appearance were made by the Interpolator to follow those of Iphigenia; this being done in order to introduce three more precious lines of his own; they are,

ἐγὼ δὲ βούλομαι τὰ σὰ στέρν', ὦ πάτερ,
 ὑποδραμοῦσα, προσβαλεῖν διὰ χρόνον.
 ποθὼ γὰρ ὄμμα δὴ σόν. ὀργισθῆς δὲ μή.

It would be a waste of words to point out the various and gross faults of these verses, since I am not aware that they have yet found any body to defend their purity. To say the truth, they consist in a great degree of words picked out of the few following lines; but besides exhibiting a specimen of stupid and bungling tautology, their numbers are not merely exposed to suspicion, but are grossly faulty, and unlike those of Euripides.

v. 544. Med. 923. Δράσω τάδ', οὔτοι σοῖς ἀπιστήσω λόγοις.

v. 545. Ὡ μῆτερ, ὑποδραμοῦσά σ' (ὀργισθῆς δὲ μὴ) Πρὸς στέρνα πατρὸς στέρνα τάμ' προσβαλῶ] Commonly ὑποδραμοῦσά γ', where γ' is out of place, and the pronoun is wanting. Reiske is the author of the emendation. The common reading is περιβαλῶ; interrogatively. But the adoption of προσβαλεῖν by the interpolator proves that προσβαλῶ was the word found in the older copies of Euripides; this likewise was observed by Porson. If the sentence were interrogative, we ought to read not the future, but the aorist subjunctive προσβάλω;

v. 547. Ἀλλ', ὦ τέκνον, χρὴ φιλοπάτωρ δ' αἰεί ποτ' εἰ Μάλιστα παίδων, τῷδ' ὅσους ἐγὼ τέκον] The same hand that has dealt so liberally with the rest of this dialogue, absurdly gave these two lines to Agamemnon; Porson restored them to Clytæmnestra. χρὴ, it is right, instead of the Aldine reading χρῶ, is found in most if not all the MSS. Next, all the copies have παίδων τῶνδ', a fault which it is surprising that I should be the first to remove: in place of τῶνδ', a very slight correction gives τῷδ', which is both an easier and more probable emendation than that of Elmsley, παίδων τοῦδ'. Compare v. 1112. τὸ σῶμα τοῦμόν, ὅπερ ἔτικτεν ἥδε σοι.

v. 551. So Med. 472. εὖ δ' ἐποίησας μολών.

v. 553. Commonly Ὡς οὐ βλέπεις μ' εὐκηνον, ἄσμενός μ' ἰδών. Matthiæ erases the first μ', and gives the following note, "βλέπεις μ' εὐκηνον Ald. rell. μ' omittunt Parr. A. B. Flor. 1. 2. βλέπειν εὐκηνον est placido vultu esse, ut πεφροντικὸς βλέπειν Alc. 785. δριμὺν βλέπειν ap. Aristoph. Vid. Bergler. ad Arist. Ach. 565. Plut. 328. Brunck. ad Arist. Av. 1169. Schaefer ad Lamb. Bos. p. 63. placide aliquem adspicere esset εὐκῆλως βλέπειν εἰς τινα." See Monk on Alc. (789). Blomfield (Gloss. Æsch. Theb. 224.) would have us read ἔκηνον: but εὐκηνος is explained by Hesych. ἡσυχος, πρᾶος. and so Hom. Od. Ξ. 479. Εὐδον δ' εὐκῆλοι.

v. 555. Aldus Πρὸς ἐμοῦ γενοῦ νῦν, καὶ μὴ 'πὶ φροντίδας τρέπον. But all the MSS. have παρ' ἐμοί, and this is adopted by the editors since Markland. Barnes ejected καὶ as being destructive of the metre.

v. 556. ἀλλ' εἰμι MS. Vict. The Flor. 1. has οὐκ without the conjunction: both these variations are for the worse.

v. 558. Ἰδού, γέγηθά σ' ὡς γέγηθ' ὀρών, τέκνον] The old editions have ἰδού, γέγηθ' ἕως γέγηθά σ' ὀρών, which is palpably corrupt. The correction adopted by me is Musgrave's; Matthiæ and Hermann have the same. Gaisford's reading, Ἰδού. γέγηθ' ὅπως γέγηθά σ' εἰσορών, τέκνον, is further removed from the common text; and in this mode of speaking ὡς is preferable to ὅπως. Schaefer (on Soph. Œd. C. 273. νῦν δ' οὐδὲν εἰδώς ἰκόμην ἢ ἰκόμην) says, "Sic solent Græci, quando de rebus in-jucundis brevi præcidunt." Elmsley adds, "Euripides Med. 1011. Ἡγγεῖλας οἶ' ἥγγεῖλας. Iph. T. 575. Τρο. 626. ὄλωλεν ὡς ὄλωλε. El. 289. ἔκυρσεν ὡς ἔκυρσε. Ibid. 1122. δέδοικα γάρ νιν ὡς δέδοικ' ἐγώ. Ubi consulendus omnino Seidlerus."

v. 561. The common reading is Οὐκ οἶδ' ὅ τι φῆς, οὐκ οἶδα, φίλτατ' ἐμοὶ πάτερ, nor is there found any variation in the written copies. We have here a verse with an anapæst for the second, and another for the fifth foot. To remove these unlicensed intruders, Heath proposed ὅ φῆς for ὅ τι φῆς, and Markland ὦ for ἐμοί. Both these corrections met with the approbation of Porson, and are adopted into the text by Gaisford: but there does not seem to me the least likelihood that either could have been written by the Poet. ὅ τι is required after οὐκ οἶδα, and φίλτατ' ὦ πάτερ could not be used instead of ὦ φίλτατε πάτερ. There does not appear any doubt that this verse has undergone reformation at the hand of an ancient but ignorant corrector, who knew not that the Tragic measure repudiates many licences which are familiar to Comedy. In regard to the meaning of the line there is no difficulty. The verse printed in my margin is only one of many suggestions which might be made, for a probable restoration of the words of the Tragedian. Besides the metrical enormities of the common reading, I have grave objections to the language. First, the repetition of such words as οὐκ οἶδα is highly suspicious; secondly, though οὐκ οἶδ' ὅ τι φῆς be a correct mode of speaking, as σήμαιν' ὅ τι φῆς in v. 126. yet it hardly seems to reach the meaning of Iphigenia, who would rather have said οὐκ οἶδ' ὅ τι

λέγεις, *I don't understand what you are talking about*—i. e. *what you mean*. But let us suppose that some annotator had written in the margin of his copy the anapæstic *dipodia* οὐκ οἶδ' ὅ τι φῆς, as a parallel expression which he remembered in some other Tragedy, and a transcriber of that copy taking this to be the beginning of the verse, produced such a line as the following, οὐκ οἶδ' ὅ τι φῆς, οὐκ οἶδα, φίλταθ' [ὅ τι λέγεις σύ] μοι, πάτερ. The person who undertook to reduce the line into what he conceived to be legitimate measure, would be very likely to cut out the words inclosed in brackets, and hence might be produced such a verse as that which holds its place in Euripides. In a case like the present, where there are no data for restoring the genuine text, I wish to be understood as speaking without the least confidence in my conjecture; it is merely intended to shew in what way the corruption of the text might have been occasioned. Hermann, on the contrary, fancies that he has reduced the verse into such a form as defies all exception on the score of correct diction or poetical usage. His text has it,

οὐκ οἶδά σ' ὅ τι φῆς, φίλτατ' οὐκ οἶδ', ὦ πάτερ.

But alas! this amended line is no more faultless than that which it supersedes. I admit that the Greeks frequently say οἶδ' ἢ ὅστις εἰ, ὅστις ἤκεις, ὅστις λέγεις, &c.: but I am not yet satisfied that they could say οἶδά σε ὅ τι φῆς instead of οἶδα ὅ τι σὺ φῆς. In the next place, ὦ πάτερ situated at the end of the verse after a long syllable, violates the practice of the Tragedians. See Elmsley's note on the *Medea* v. 326.

v. 563. Ἀσύνετα νῦν ἐροῦμεν] This is found in most of the MSS. Aldus ἀσύνετα μέν γ'. Hermann ἀσύνετά νυν. But I doubt whether the enclitic νυν can properly be joined with a future verb. I have sometimes suspected that we ought to read δῆτ' instead of νῦν.

v. 564. "Hæc verba, παπαῖ, τὸ σιγᾶν οὐ σθένω, aversus a filia dicit. Non enim eam audire vult." Hermann. Instances of the article being used with an infinitive in cases like the present, where it is not required by the sense, are not unfrequent. Soph. Phil. 1241. ὅς σε κωλύσει τὸ δρᾶν. Ant. 1106. Τὸ δρᾶν ἀνάγκη. El. 1080. Μακρὸς τὸ κρίναι ταῦτα χῶ λοιπὸς χρόνος.

v. 566. Θέλω τὸ δὲ θέλειν οὐκ ἔχων, ἀलगύνομαι] The common reading is θέλω γε, τὸ δὲ θέλειν, in which the particle

γε seems to be used for μέν, contrary to its nature. The reading which I have admitted into the text is that of Duport, or rather of Scaliger, except that he has τὸ δ' ἐθέλειν. Hermann gives Θέλων γε, τὸ θέλειν οὐκ ἔχων ἀλγύνομαι.

v. 568. The reading of the editions was Ἄλλους ὀλεῖ πρόσθεν, ἃ με διολέσαντ' ἔχει. Porson's emendation is πρόσθ' ἅμέ, which I have admitted for two reasons: it restores the numbers of the verse, and gives its proper emphasis to the pronoun, which stands in opposition to ἄλλους. Hermann thinks differently, and gives *ex ingenio* ἄλλους ὀλεῖ πρόσθ', ἵνα με διολέσαντ' ἔχει.

v. 571. Ποῦ τοὺς Φρύγας λέγουσιν ᾠκίσθαι, πάτερ;] The copies have ᾠκῆσθαι. Porson reads ᾠκίσθαι, and adduces v. 615. and Hec. 2. There seems to be no sufficient reason for Elmsley's proposal, ποῦ γῆς.

v. 572. Οὐ μήποτ' οἰκεῖν ὥφελ' ὁ Πριάμον Πάρις.] I cannot help suspecting that the Poet might have given it, οὐ μήποτ' ὥφελ' ὁ Πριάμον φῦναι Πάρις.

v. 573. Μακράν γ' ἀπαίρεις, ὦ πάτερ, λιπὼν ἐμέ.] This line is commonly read interrogatively, and without γ'. But most of the MSS. have μακράν γ'. Elmsley remarks that it is not a question.

v. 574. Εἰς ταῦτόν, ὦ θύγατερ, σύ θ' ἦκεις σῶ πατρί.] Such is the reading of all the copies; but it is palpably corrupt, and openly offends against the laws of the metre. Porson, in treating of his canon respecting the fifth foot of the Senarius, marshals this amongst the rebellious instances to be found in the Tragedians, and proposes to substitute for it the following line, ὦ θύγατερ, ἦκεις καὶ σύ γ' εἰς ταῦτόν πατρί, which Gaisford has admitted into the text. But the most devoted admirers of our great Critic must allow his alteration to be violent: I think it may easily be demonstrated to be erroneous. Wherever the phrase εἰς ταῦτόν ἦκω occurs, those words will, I believe, be found to adhere closely together, and not to allow the interposition of any others; see v. 1254. Ἀλλὰ μὴν εἰς ταῦτόν ἦξει. Hec. 736. Orest. 1274. Electr. 787. Secondly, γε is an unmeaning expletive. Thirdly, the force of the sentence is impaired by the omission of σῶ. However, the efforts of his rival Hermann have met with no better success. He produces Εἰς ταῦτόν ἡμεῖς σοί, σύ θ' ἦκεις σῶ πατρί: which does not sound like a verse of ancient Tragedy, and will not bear examination. One thing only seems to be clear: the words of

Euripides have been so roughly handled by copiers or correctors, who altered them to suit their own notions of the meaning and syntax of the verse, that it is impossible to recover them with certainty. I have suggested in the margin such a line as I think might have been found in the ancient copies: but I desire that it may not be considered as an emendation, to be introduced (as those of Porson and Hermann have been) into the text of the Poet. I make no pretence of having corrected the corrupt reading. The verse which I propound claims nothing more than this: It gives the sense of the passage, without offending against correct metre or diction, and without any violation of the practice of our Poet. I shall merely add that the words *σὺ σῶ πατρί*, which compose the two last feet, occupy a similar place in Hipp. 1162.

v. 575. *Εἴθ' ἦν καλὸν ἐμοὶ σοὶ τ', ἄγειν ζύμπλουν ἐμέ.*] Instead of the common reading *καλὸν μοι* I have written *καλὸν ἐμοὶ*, which is indispensably required on account of *σοὶ τ'* with which it is coupled, as in v. 1340. *Μέν', ὥς ἐμοὶ τε σοὶ τε κάλλιον τόδε*. The verse in Hermann's text is, *Εἴθ' ἦν καλὸν μοι σοὶ γ' ἄγειν σύμπλουν ἐμέ*: which I am afraid that I do not perfectly comprehend.

v. 576. *Ἐτ' ἐστὶ καὶ σοὶ πλοῦς, ἵνα μνήσει πατρός.*] This is a felicitous emendation by Porson (*Suppl. Præf. Hec.* p. 37.) for the common reading *Αἰτεῖς τί; καὶ σοὶ*—He compares Med. 367. *Ἐτ' εἰς' ἀγῶνες τοῖς νεωστὶ νυμφίοις*. Hermann gives *Ἀλλ' ἐστὶ καὶ σοὶ πλοῦς*, which would be eligible, were not the correction of Porson much nearer to the letters found in the old copies, and therefore more likely to be the genuine reading.

v. 577. *Ξὺν μητρὶ πλεύσας, ἢ μόνη πορεύσομαι;*] Elmsley wishes to put a note of interrogation after *πλεύσας*; for which I see no reason: *πλεύσασα* signifies *having set sail*.

v. 579. *Ἡπού μ' ἐς ἄλλα δώματ' οἰκίζεις, πάτερ;*] *ἄλλα δώματα*, *ἄλλοι δόμοι*, and the like, are terms frequently used in expressing the altered condition of a bride. Thus in v. 598. *ὅταν ἄλλοις δόμοις Παιδὰς παραδιδῶ πολλὰ μοχθήσας πατέρ.* Instead of *ἦπου* most MSS. have *οὐ που*, and this is embraced by Hermann; but that learned editor states a reason why he had better have chosen the other: "*ἦπου est expectantis affirmationem, οὐ που metuentis.*" It may be observed that though Iphigenia, from feelings of virgin modesty, would not mention the word *marriage*, she was not quite ignorant of the cause for which her mother had

brought her to Aulis. This is clear from a comparison of vv. 527. 528. Respecting ἡ που Elmsley (on Heracl. 56.) observes, "Interrogative, necne, accipiantur particulæ ἡ που parum aut nihil refert. Anglice verto, *I suppose*." He cites many passages of our author in which they occur, not forgetting the present.

v. 580. The common text follows the Aldine, ἔα γε τ' οὐ χρεὶ ταί τὰδ' εἰδέναι κόρας. but in the majority of MSS. τ' is omitted. It is very difficult for an Editor to correct the faults of this verse in such a manner as to satisfy himself. Euripides might have written either ἔα or ἔασον, either τοιαῦδε or τάδε. My correction I give, not without hesitation, as that which upon the whole appears the best, ἔασον· οὗτοι χρεὶ τὰδ' εἰδέναι κόρας. ἔασον is proposed by Blomfield, οὗτοι χρεὶ by myself. Matthiæ has ἔα γε ταυτ'· οὐ χρεὶ τὰδ' εἰ. κ. Hermann, ἔα γέ τ'· οὐ χρεὶ τοιαῦδ' εἰ. κ. but γε thus used with the imperative would be a mere expletive, and γε τε are never joined in Attic Greek.

v. 583. Ἀλλὰ ξὺν ἱεροῖς χρεὶ τό γ' εὐσεβὲς σκοπεῖν] The editions have τόδ' εὖς. One Paris MS. has τό γ'. The meaning of Iphigenia appears to be, *in re divina haruspices, non me, consulas*.

v. 584. *Vulgo* ἐστήξῃ. (ἐστήξει Par. A.) Elmsley suggests that the proper reading is ἐστήξεῖς, and he is unquestionably right. ἐστήξω is the form of the future of the verb ἐστήκω, in Aristoph. Lys. 634.

v. 586. Ζηλῶ σέ μᾶλλον ἢ 'μέ τοῦ μηδέν φρονεῖν] The same syntax is found in Soph. El. Ζηλῶ σε τοῦ νοῦ. Sophocles expresses a similar sentiment more fully in Aj. 552. Καί τοι σε καὶ νῦν τοῦτό γε ζηλοῦν ἔχω, 'Οθ' οὐνεκ' οὐδέν τῶνδ' ἐπαίσθάνει κακῶν.

v. 587. Χώρει δὲ μελάθρων ἐντὸς, ὀφθῆναι κόραις] Brodæus explains this by adding, "*non, ut hic, a viris et exercitu.*"

v. 588. πικρὸν φίλημα δοῦσα δεξιάν τε μοι] *Vulgo* δεξιάν τ' ἐμοί, which Matthiæ corrects. In v. 586. most editions have the opposite error, ζηλῶ σε, and ἦ με, although Aldus is correct in giving ἦ μέ.

v. 590. Ὡς στέρνα, καὶ παρῆδες, ὧ ξανθαὶ κόμαι] The old editions have παρηίδες, which Barnes corrected.

v. 591. Ὡς ἄχθος ἡμῖν ἐγένεθ' ἢ Φρυγῶν πόλιν] Instead of ἡμῖν Musgrave wished to read ὑμῖν, i. e. στέρνα καὶ παρῆδες καὶ κόμαι. I should not have thought of mentioning this conceit,

had it not met with the applause of Hermann, and been by him introduced into the text.

v. 594. σὲ δὲ παραιτοῦμαι τάδε, Λήδας γένεθλον, εἰ κατφκτίσθην ἄγαν] Suidas explains παραιτεῖσθαι by συγγνώμην αἰτεῖν. Markland entertained a notion of placing a comma after παρ. and making the order of the words, εἰ κατφκτίσθην τάδε. This appears to be a most awkward inversion of the sentence: it has however found an approver and follower in Hermann. I can see no objection to the construction of παραιτοῦμαι σὲ τάδε, i. e. an accusative of the *person* and an accusative of the *thing*.

v. 600. Commonly πείσεσθαι δέ με. The correction is Matthiæ's. In the following line, Καντὴν δόκει τὰδ', (ὥστε μὴ σὲ νουθετεῖν) all editions have μὴ σε. I consider that some emphasis on this pronoun is necessary.

v. 603. Ἄλλ' ὁ νόμος αὐτὰ τῷ χρόνῳ ξυνισχάνει] Aldus συνισχάνει. The MSS. συνανίσχεται. Musgrave gives συνισχνάνει. Gaisford restored the Aldine. But Matthiæ is correct in writing συνισχάνει. Porson (on Orest. 292.) expresses his belief that the form ἰσχαίνω was preferred by the Attics, as being more agreeable to the ear than ἰσχναίνω. Hermann however agrees with the Quarterly Reviewer Vol. III. p. 393. in preferring συνισχανεῖ.

v. 604. Τοῦνομα μὲν οὖν παῖδ' οἷδ' ὅτῳ κατήνεσας] Porson (on Orest. 1090) is of opinion that the verb καταίνειν is used only in speaking of the father or guardian of the bride, who was termed ὁ κύριος, alleging the present verse, and comparing v. 612 of this Play, Ζεὺς ἡγγύησε, καὶ δίδωσ' ὁ κύριος.

v. 605. Γένους δὲ ποίου, χῶπόθεν, μαθεῖν θέλω] Porson writes γένους δ' ὁποίου. If any change were to be made, I should prefer καὶ πόθεν: but it is not necessary.

v. 606. Αἴγινα θυγάτηρ ἐγένετ' Ἀσωποῦ πατρός] Aldus ἐγείνατ', which Canter corrects.

v. 607. Commonly ἐζευξέ τις; but it evidently should be ἐζευξε τις; and thus, according to the statement of Matthiæ, it was corrected by Lenting.

v. 608. Brodæus and subsequent commentators refer to Schol. ad Hom. Il. B. 562. Οἱ τ' ἔχον Αἴγινα, νῆσον πρὸ τῆς Ἀττικῆς ἐκαλεῖτο δὲ πρότερον Οἰνώνη, ὕστερον δὲ Αἴγινα, ἀπὸ Αἰγίνης, τῆς Ἀσωποῦ μὲν θυγατρὸς, Αἰακοῦ δὲ μητρός. See Pindar Isthm. v. 44. Ἄλλ' ἐν Οἰνῶνᾳ μεγαλήτορες ὄργαι Αἰακοῦ παίδων τε.

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v. 586. Ζηλῶ σέ μᾶλλον ἢ 'μέ τοῦ μηδέν φρονεῖν] The same syntax is found in Soph. El. Ζηλῶ σε τοῦ νοῦ. Sophocles expresses a similar sentiment more fully in Aj. 552. Καί τοι σε καὶ νῦν τοῦτό γε ζηλοῦν ἔχω, "Οθ' οὐνεκ' οὐδέν τῶνδ' ἐπαισθάνει κακῶν.

v. 587. Χώρει δὲ μελάθρων ἐντὸς, ὀφθῆναι κόραις] Brodæus explains this by adding, "*non, ut hic, a viris et exercitu*."

v. 588. πικρὸν φίλημα δοῦσα δεξιάν τε μοι] *Vulgo* δεξιάν τ' ἐμοί, which Matthiæ corrects. In v. 586. most editions have the opposite error, ζηλῶ σε, and ἦ με, although Aldus is correct in giving ἦ 'μέ.

v. 590. Ὡ στέρνα, καὶ παρῆδες, ὦ ξανθαὶ κόμαι] The old editions have παρηίδες, which Barnes corrected.

v. 591. Ὡς ἄχθος ἡμῖν ἐγένεθ' ἢ Φρυγῶν πόλις] Instead of ἡμῖν Musgrave wished to read ὑμῖν, i. e. στέρνα καὶ παρῆδες καὶ κόμαι. I should not have thought of mentioning this conceit,

had it not met with the applause of Hermann, and been by him introduced into the text.

v. 594. σὲ δὲ παραιτοῦμαι τάδε, Λήδας γένεθλον, εἰ κατφκτίσθην ἄγαν] Suidas explains παραιτεῖσθαι by συγγνώμην αἰτεῖν. Markland entertained a notion of placing a comma after παρ. and making the order of the words, εἰ κατφκτίσθην τάδε. This appears to be a most awkward inversion of the sentence: it has however found an approver and follower in Hermann. I can see no objection to the construction of παραιτοῦμαι σὲ τάδε, i. e. an accusative of the *person* and an accusative of the *thing*.

v. 600. Commonly πείσεσθαι δέ με. The correction is Matthiæ's. In the following line, Καὐτὴν δόκει τάδ', (ὥστε μὴ σὲ νουθετεῖν) all editions have μὴ σε. I consider that some emphasis on this pronoun is necessary.

v. 603. Ἄλλ' ὁ νόμος αὐτὰ τῷ χρόνῳ ξυνισχανεῖ] Aldus συνισχάνει. The MSS. συνανίσχεται. Musgrave gives συνισχνάνει. Gaisford restored the Aldine. But Matthiæ is correct in writing συνισχάνει. Porson (on Orest. 292.) expresses his belief that the form ἰσχαίνω was preferred by the Attics, as being more agreeable to the ear than ἰσχναίνω. Hermann however agrees with the Quarterly Reviewer Vol. III. p. 393. in preferring συνισχνανεῖ.

v. 604. Τοῦνομα μὲν οὖν παῖδ' οἷδ' ὅτφ κατήνεσας] Porson (on Orest. 1090) is of opinion that the verb καταινεῖν is used only in speaking of the father or guardian of the bride, who was termed ὁ κύριος, alleging the present verse, and comparing v. 612 of this Play, Ζεὺς ἡγγύησε, καὶ δίδωσ' ὁ κύριος.

v. 605. Γένους δὲ ποίου, χῳπόθεν, μαθεῖν θέλω] Porson writes γένους δ' ὁποίου. If any change were to be made, I should prefer καὶ πόθεν: but it is not necessary.

v. 606. Αἴγινα θυγάτηρ ἐγένετ' Ἀσωποῦ πατρός] Aldus ἐγείνατ', which Canter corrects.

v. 607. Commonly ἔζευξέ τις; but it evidently should be ἔζευξε τις; and thus, according to the statement of Matthiæ, it was corrected by Lenting.

v. 608. Brodæus and subsequent commentators refer to Schol. ad Hom. Il. B. 562. Οἱ τ' ἔχον Αἴγινα, νῆσον πρὸ τῆς Ἀττικῆς· ἐκαλεῖτο δὲ πρότερον Οἰνώνη, ὕστερον δὲ Αἴγινα, ἀπὸ Αἰγίνης, τῆς Ἀσωποῦ μὲν θυγατρὸς, Αἰακοῦ δὲ μητρός. See Pindar Isthm. v. 44. Ἄλλ' ἐν Οἰνῳγα μεγάλῃτορες ὀργαὶ Αἰακοῦ παίδων τε.

v. 609. Τοῦ δ' Αἰακοῦ παῖς τίς κατέσχε δώματα;] Elmsley tells us that we ought to write τὰ δ' Αἰακοῦ, and Matthiæ approves the injunction. With all deference to such authority, I hold the received text to be right. Æacus, being now named for the second time, is as much entitled to have his article, as his son Peleus is in the next line, Πηλεὺς· ὁ Πηλεὺς δ' ἔσχε Νηρέως κόρην.

v. 611. Θεοῦ διδόντος, ἥ βίᾳ θεῶν λαβών;] In these words there is no variation among the ancient copies; but to modern scholars θεῶν has given great offence. Markland wishes to substitute for it, θεοῦ. Porson writes the following note in his copy of Markland: θεὸν *legendum*. θεῶν *est absurdum*, θεοῦ *tautologum*. Both these great scholars have here spoken hastily; nor is Elmsley more successful when he proposes, τίνος διδόντος; No alteration is necessary, the sense of the line being *Deditne pater Deus? an Diis invitis homo duxit deam?* The reader may, if he pleases, place a mark of interrogation after διδόντος;

v. 613. Γαμῆι δὲ ποῦ νιν; ἥ κατ' οἶδμα πόντιον;] It is commonly read ἥ κατ' οἶδμα πόντιον; whence Elmsley reads ποῦ γῆς; see his note on Soph. Œd. Col. 66. and 1623. Barnes properly gives ἥ, but without apprising the reader of the change, and he is followed by recent editors. "Gravior quæstio est, et mirantis si factum est quod non credibile videatur." *Hermann*.

v. 614. Aldus Πηλείου, which is corrected by Canter.

v. 615. ὑκίσθαι is the emendation of Porson, in place of the common lection, οἰκίσθαι. See v. 571.

v. 616. ἔδαισαν γάμους. The same phrase occurs in vv. 122. 629. of this Tragedy.

v. 618. Χείρων, ἔν' ἦθη μὴ μάθοι κακῶν βροτῶν] *Vulgo* μάθη. Musgrave properly gives μάθοι, on account of the past tense ἔθρεψεν.

v. 619. Φεῦ. σοφός θ' ὁ θρέψας, χῶ διδούς σοφώτερος] *φεῦ*, *extra metrum*, is here an expression of admiration and applause, as in v. 879. I have written σοφός θ', instead of the common reading σοφός γ'. The latter particle can have no force in this line.

v. 624. *Vulgo* Κεῖνψ μελήσει ταῦτα, τῷ κεκτημένῳ. *Hermann* gives, as an emendation, κείνην, and is perhaps right in so doing.

v. 625. Ald. εὐτυχείτην. The error was corrected by Portus.

v. 627. Προτέλεια δ' ἥδη παιδὸς ἔσφαζας θεᾶ;] Respecting *προτελεία*, see the note on v. 356, and compare v. 1008. θεὰ is Diana, not, as Barnes imagines, Juno.

v. 628. Μέλλω, 'πὶ ταύτῃ καὶ καθέσταμεν τύχῃ] This is a correction by Heath, for μέλλω γ' ἐπὶ ταύτῃ. We are indebted to the Aldine for the intrusive γ', which is not found in the manuscripts.

v. 630. All the copies present Θύσας γε θύμαθ' ἅπερ μ' ἐχρῆν θῦσαι θεοῖς. This line being obviously faulty, Porson proposed as corrections, either 'ἀμέ χρῆν, or 'ἀμέ χρή. The first of these is adopted in the text by Gaisford and approved by Elmsley on Bacch. 824. As far as the rejection of περ, I agree with those great authorities; it was inserted by some one who found in the copy ἃ με χρῆν, and thought that the verse might be scanned by the admission of an anapæst. Still I do not think that the Porsonian reading can be the true one; nor yet that of Matthiæ, who rejects the pronoun altogether and writes ἅπερ ἐχρῆν. In fact, neither the emphatic pronoun ἐμέ, nor the imperfect ἐχρῆν or χρῆν suits the sense of the line. The latter point was, I think, perceived by Porson, when he proposed his second emendation 'ἀμέ χρή. But the sense requires ἃ με χρή and nothing more. My own idea therefore is this: χρή and χρεῶν (*sub. ἐστι*) are used indifferently, and the change of χρεῶν into χρῆν in the old copies, is one of easy occurrence. I have therefore restored Θύσας γε θύμαθ', ἃ με χρεῶν θῦσαι θεοῖς. Another mode of correction occurred to Faehse, Θύσας γε θύμ' ὅπερ, and this is adopted by Hermann, who forgets to mention that Faehse has the priority in this emendation.

v. 633. Καλῶς γ', ἀναγκαίως τε συνενέγκαι δ' ὅμως] Aldus καλῶς δ', but two Paris and two Flor. MSS. omit the particle. Some agree with Heath in correcting κακῶς for καλῶς. But καλὸς with γε frequently serves to express irony. I have therefore preferred καλῶς γε. This answer expresses the mind of Clytæmnestra. Markland renders *συνενέγκαι δ' ὅμως, prosit tamen*. The words of Agamemnon which follow make me suspect the true reading to be *συνενέγκαιμ'.*

v. 634. Οἷσθ' οὖν ὃ δρᾶσον, ὧ γύναι;] Examples of this Atticism are collected by Elmsley on Soph. CEd. T. 543. to which I think we may add Iph. T. 766. Ἀλλ' οἷσθ' ὃ δράσω; read

δρα̃σον; and see Bentley on Menand. p. 107. Koen on Greg. Cor. p. 7. Porson on Hec. 225. Hermann on Viger. n. 143. Koen compares the words of Plautus, *Tange, sed scin' quomodo?*

v. 635. Τί χρῆμα; πείθεσθαι γὰρ εἴθισμαι σέθεν] So Aldus and the other editors. Four or more of the MSS. have εἴθισμ' ἐκ σέθεν, which Markland has adopted. But since a diphthong cannot be cut off, Porson pronounces the true reading to be εἴθισμαι 'κ σέθεν, and compares Soph. El. 409. Ἐκ τοῦ φίλων πεισθεῖσα; but I doubt whether such a crasis or ecthipsis was admissible in Tragedy: besides, it does not seem clear that this would be a proper answer to the words of Agamemnon, πιθοῦ δέ μοι. I cannot therefore acquiesce in the reading of Porson. Matthiæ in Gram. Gr. 340 contends that πείθεσθαι τινος may be used for πείθεσθαι τινι, and Hermann agrees with him; but this has not been proved by examples from Attic writers. It seems to me that this line is so corrupted, that it is hopeless to recover with any certainty the words of Euripides. To say the truth, I believe that πείθεσθαι γὰρ εἴθισμαι was an interlineal interpretation, which happened by accident to square with the metre, and was thence admitted into the text, from which it expelled the words of the poet. About the meaning there is no doubt; but what were the exact words, in which Clytæmnestra expressed her mind, the reader must be left to surmise. Let us, for instance, suppose that there was found in the ancient copies such a verse as that which I have interlined, τί χρῆμ'; ἐπεισθην καὶ πάρος λόγοις σέθεν: an interpreter might have written over them, as an explanation, πείθεσθαι γὰρ εἴθισμαι, which being taken as a various reading, would, with a very slight change, have formed the verse in the text.

v. 637. Μητρὸς τί χωρὶς δράσεθ', ὦν με δρᾶν χρεών;] Commonly μητρὸς τι: I have edited τί with Matthiæ and Hermann. Then, Aldus and other Editors give ἄν με. But ἄν cannot possibly be tolerated in this sentence. Markland pronounced that we ought to read ἄμ' ἐ, and he has been followed by recent Editors. I think however that the true reading is that of Reiske, ὦν με δρᾶν χρεών; It happens frequently that ἄν has crept in instead of ὦν, in similar cases, owing to this construction not having been understood.

v. 639. Ἡμᾶς δὲ ποῦ χρὴ τηνικᾶντα τυγχάνειν;] Here we have a clear and indisputable instance of τυγχάνω used without ὦν, or any other participle, simply for εἶναι, which Porson (on Hec.

782) maintains not to have been allowable. We know however on the authority of Dobree (*Aristoph. Addend.* p. 144.) that he afterwards changed his opinion as far as the Tragedians were concerned. Compare Hec. 957. 'Ἐν τῷδε πότμῳ τυγχάνουσ', ἵν' εἰμὶ νῦν. Soph. Aj. 9. 'Ἐνδον γὰρ ἀνὴρ ἄρτι τυγχάνει, κάρα Στάζων ἴδρωτι. El. 313. νῦν δ' ἄγροισι τυγχάνει.

v. 641. Τίς δ' ἀνασχήσει φλόγα;] This custom is touched upon by our writer, Phœn. 354. ἐγὼ δ' οὔτε σοι πυρὸς ἀνῆψα φῶς Νόμιμον ἐν γάμοις, Ὡς πρέπει ματρὶ μακαρία. Med. 1022. Πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους Εὐνὰς ἀγῆλαι, λαμπάδας τ' ἀνασχέθειν.

v. 643. The common reading was, Οὐκ ὁ νόμος οὗτος, καὶ σὺ δὲ φαῦλ' ἡγῇ τάδε. But, in the first place, an anapæst cannot be borne in the fourth foot, and, secondly, καὶ δὲ cannot be properly used in such sequence. Heath and Valckenaer (on Phœn. 346) read καὶ σὺ φαῦλ', and Matthiæ follows them, but I fear contrary to the meaning of the writer. Musgrave's emendation is better, κἂν σὺ φαῦλ' ἡγῇ τάδε. But two Paris and two Florence MSS. omit καί. Elmsley conjectures σὺ δὲ τί φαῦλ' ἡγεῖ τάδε; The reading of my text is that which has been already published by Hermann, and seems more suitable to the sense, ἢ σὺ φαῦλ' ἡγεῖ τάδε; *Num tu existimas hæc levia esse et nullius momenti?*

v. 645. Καλὸν τεκοῦσαν τάμά γ' ἐκδοῦναι τέκνα] Markland's correction, τάμά μ' for τάμά γ', is not only useless but injurious. The force of τάμά γ' is, *my own children at any rate.*

v. 649. The old editions have 'Ἐλθὼν δὲ τᾶξω πρᾶσσε, τὰν δόμοις δ' ἐγὼ, Ἄ χρεὶ παρῆναι νυμφίοισι παρθένοις. For ἐλθὼν δὲ Markland-reads ἐλθὼν σὺ, while most of the MSS. have ἐλθὼν γε. Since γε and σὺ are frequently found to change places, I have adopted the latter, which has met with the approbation of Matthiæ and Hermann. The line which follows, (ἂ χρεὶ, &c.) I have expunged from the text, as being the production, not of the Poet, but the interpolator; and I venture to anticipate that my so doing will be sanctioned by the concurrence of scholars versed in the Tragic dialogue. The interpolator, besides his general propensity to explain and dilate, seems to have thought the departure of Clytæmnestra from the stage too abrupt. But this was the very thing which Euripides designed. It is surprising that the Editors

should have patiently endured the expression *νυμφίοισι παρθένοις*, as it is quite certain that the Poet could not have used that term to express *virginibus nubentibus*. The fact is, that it was borrowed (agreeably to the practice of this forger of verses) from v. 642. There, however, *νυμφίοις* properly expresses *sponsa et sponsa*. Hermann has a notion of reading *νυμφίοισι παρθένων*, and explaining it *nuptiis virginum*. But neither would this be Euripidean. If any such sentence had been required, the verb in the preceding line ought to have been *εὐτρέπιζε*, *aut tale aliquid*, rather than *πρᾶσσε*. As soon as this verse is cut out, the mind and spirit of the queen are perfectly expressed, *Go you, and attend to matters abroad, while I pursue the domestic duties of a wife*.

v. 650. The translations of this play continue to render *μάτην ἦζ', frustra veni*; although Barnes declared, nearly a century and a half ago, that *ἦζα* was the aorist from *αἵσσω*, *conor, aggredior*. After v. 654, I have expunged three more lines, for doing which I think the lovers of Euripides will feel obliged to me. Although the editors are generally silent respecting them, yet I apprehend that hardly any reader of the Tragedy can have failed to be offended at their intrusion. Not to dwell upon their being both flat and useless, it seems improbable that Agamemnon should introduce such matters, at the moment when his mind was occupied with his own miscarriage, and the unmanageable temper of his wife. Hermann has taken in hand the second of these lines, and corrected it thus, *Τὸ τῆς θεοῦ μὲν φίλον, ἐμοὶ δ' οὐκ εὐτυχές*. But this leaves an expression which seems very bad Greek, *τὸ τῆς θεοῦ φίλον*, *the pleasure of the goddess*. *ἐξιστορήσω εἰμι* is translated *deprecaturus eo*; but it would be *interrogaturus ibo*. I do not remember to have met with that future in any other place.

v. 654. *Χρὴ δ' ἐν δόμοισιν ἄνδρα τὸν σοφὸν τρέφειν Γυναῖκα χρηστὴν καγαθὴν, ἢ μὴ τρέφειν*] Hermann pronounces this remark to be absurd; but thinks that all would be right, if it were written in an inverted order, *ἢ μὴ τρέφειν γυναῖκα, ἢ χρηστὴν καγαθὴν τρέφειν*. This stricture contains more subtlety than truth; it comes to the same thing in effect, whichever of the two conditions has the precedence. Neither is there any occasion for his alteration, *ἢ μὴ γαμεῖν*, since the same thing is implied by *ἢ μὴ τρέφειν γυναῖκα*.

v. 657. Ion. 95. *Τὰς Κασταλίας ἀργυροειδεῖς Βαίνετε δίνας*.

v. 658. Ἄγυρις Ἑλλάνων στρατιᾶς] This line corresponds with the antistrophic, Τρῶες, ὅταν χάλκασπις Ἄρης, although it begins with a short syllable. This is perfectly consistent with the laws of the Glyconeus Polysch. and there is no necessity for Markland's inversion of the words, or for Gaisford's writing ἄγυρις with the article. There is the same licence in the verse following, as well as in all the regular choruses of this Tragedy.

v. 659. ναυσὶν *vulgo*; but most MSS. have ναυσί.

v. 662. τὰν Κασσάνδραν. Matthiæ wishes τὰν to be expunged for the sake of the measure, while in fact it is necessary for the measure. He has also rejected the preposition in v. 673, which one MS. omits by accident. All the editions had Κασσάνδραν, till Gaisford gave it with a single σ, it being so written in one or two MSS. and that being the ordinary way of spelling the name in the editions of the Tragedies. But I cannot perceive any reason why the orthography found in Homer and other Poets should be changed, and therefore agree with Hermann that Κασσάνδραν ought to be restored.

v. 663. Elmsley (on Heracl. 149.) places a comma after ῥίπτειν, that it may stand for ῥίπτειν ἑαυτήν, as in Cycl. 165. Ρίψαι τ' ἐς ἀλμὴν. But the construction of ῥίπτειν ξανθοὺς πλοκάμους seems to me more natural, and more suitable to this passage. Compare Bacch. 150. Τρυφερόν πλόκαμον εἰς αἰθέρα ῥίπτων.

v. 666. Instead of μαντόσυνοι, the old editions have παντόσυνοι, but this seems to have originated with the Aldine compositor: the MSS. have it not.

v. 670. εὐπόροισι πλάταις Aldus. But all the MSS. εὐπρώροις or εὐπρώροισι, which Musgrave restored to the text, quoting v. 632. εὐπρύμνοισιν Ἀργείων πλάταις.

v. 672. Orest. 799. Παρὰ Σιμωντίοις ὄχετοῖς.

v. 673. Τὰν τῶν ἐν αἰθέρι δισσῶν Διοσκούρων Ἑλέναν] The reader will here notice the rather uncommon ellipsis of ἀδελφὴν. See Wesseling on Diod. i. p. 312. He cites Act. Apost. i. 13. Ἰάκωβος Ἀλφαίου, and Alciphron ii. 2. Τιμοκράτης ὁ Μητροδώρου, in both which places we must understand ἀδελφός.

v. 678. Πέργαμον δὲ, Φρυγῶν πόλιν] I hope that no reader will be offended at my having ventured to place ἔρυμα in the neighbourhood of the text. This line, to say the least, sounds strangely,

and one would have expected Ἴλιον δὲ, Φρυγῶν πόλιν, rather than Πέργαμον, the *citadel* of Troy. There must be something wrong in the passage, unless we can feel satisfied with finding κυκλώσας πόλιν and πέρσας πόλιν so close together. On the other hand Φρυγῶν ἔρυμα might be used with the greatest propriety, as ἔρυμα Λυδίας in Bacch. 55, or ἔρυμα Τρώων, Soph. Aj. 467. I will frankly acknowledge that the appearance of the word ἔρυμα in all the copies in v. 693. where it is an unmeaning intruder, has made me wish that it could change its position to the first line. I think that the reader of Euripides would rejoice if some old copy were discovered, in which the lines of the chorus were found written κιονηδὸν, in columns, (a common practice in MSS.) so that the two lines 678 and 693 met together in the following manner,

Πέργαμον δὲ Φρυγῶν ἔρυμα δακρυόεν τανύσας πατρίδος

In this case, a transcriber might by mistake attach the last word of one line to the beginning of the other. If we imagine such an accident as this to have happened, there can hardly be a doubt but that a subsequent corrector of the text would fill up the chasm in the first line so as to produce a common Glyconeian, and thus we may account for the word πόλιν, which we should be glad to discard: there are instances of Glyconeians having the last syllable resolved in vv. 176. 498. 693. 955.

v. 680. All the copies give κυκλώσας Ἄρει φοινίψ. Various are the attempts which have been made at emendation: but as Ἄρει is palpably corrupt (since no writer could say Ἄρης κυκλώσας Ἄρει) I have adopted the correction of Hermann, δορί, which is rendered extremely probable by the Ionic form of φοινίψ, which seems to prove that the preceding word must have consisted of two short syllables. The reader will notice in this passage an instance of participles following one another without a conjunction, κυκλώσας, σπάσας, πέρσας, a mode of construction frequent in the Greek writers. See vv. 79. 707. These participles all refer to Ἄρης in v. 669.

v. 681. Λαιμοτόμους κεφαλὰς σπάσας] The old editions have λαιμητόμους. It is corrected by Markland from the MSS. However, Hermann has brought back the other, which I do not remember to be elsewhere used by the Tragedians. λαιμότομος has a passive sense in Hec. 207. Ion. 1054. There exists a different form, λαιμότμητος, in Phœn. 465.

v. 682. All the editions and MSS. have πόλισμα Τροίας Πέρσας κατάκρας πόλιν. I have expunged πόλισμα Τροίας, as being an interpretation of what follows, which has crept into the text. πέρθειν or αἰρεῖν πόλιν κατάκρας means, *urbem et ipsam acropolin vastare*.

v. 683. Instead of πολυκλαύτους the MSS. have πολυκλαύστους, which Markland has adopted. In the following verse, the insertion of τὰν is demanded on account of the measure. The three verses which follow have displeased almost all the critics; but I am surprised that none of them have hitherto perceived that they are a forgery; Ἄ δὲ Διὸς Ἑλένα Κόρα πολύκλαυτος ἐσέϊται Πόσιν προλιπούσα. The motive of the Interpolator for intruding them, seems to have been, that the allusion to Helen which ensues might not be too abrupt. But it is absurdly opposed to the sense of the passage that the Chorus should express pity for Helen; and the stiling her Διὸς κόρα is a proof of the forgery, since in this very epode they intimate incredulity with regard to her fabled parentage. These three lines cannot by any contrivance be reduced to the metre which prevails in the rest of the chorus. Besides, the word πολύκλαυτος is borrowed by the Interpolator, according to his practice, from a neighbouring line; and ἐσέϊται for ἔσται is an open violation of the dialect.

v. 687. ἐλπῖς, *expectation*, is here taken in *malam partem*, as is frequently the case with ἐλπίζω. Ion. 348. Θῆρας σφε τὸν δύστηνον ἐλπίζει κτανεῖν.

v. 688. αἱ πολύχρυσοι Λυδαὶ καὶ Φρυγῶν ἄλοχοι] Hec. 490. τῶν πολυχρύσων Φρυγῶν. Nicolaus Comicus Stob. xiv. p. 149. ὁ Λυδῶν τῶν πολυχρύσων ἀναξ. This is cited by Elmsley on Bacch. 13.

v. 690. For στήσουσι, the reading of all the copies, Tyrwhitt proposes σχήσουσι, an unfortunate conjecture. Musgrave compares Soph. Oed. T. 699. μῆνιν—στήσας ἔχεις. I have introduced the Doric form στάσουσι.

v. 691. Μυθεῦσαι τὰδ' ἐς ἀλλήλας] For μυθεῦσαι, Matthiæ has given μυθεύουσαι. I concur with Hermann in thinking that the common reading is to be retained, as being an Ionic form, like ὑμνεῦσαι, Med. 423. αὐτευν, Hipp. 167. It comes from the verb μυθέω, which is acknowledged by Photius in v. μυθήσας· εἰπών. It is also more agreeable to the metre than μυθεύουσαι.

v. 692. The editions give the next three lines as follows,

τίς ἄρα μ' εὐπλοκάμους κόμας
ἔρυμα δακρύνοντ' ἀκούσας
πατρίδος οὐλομένας ἀπολωτιεῖ.

It would be tedious to narrate all the conjectures to which this passage has given rise. But in the second line, which is palpably corrupt, some copies have δακρύνοντ' ἀνύσας, and two Paris MSS. have distinctly δακρύνον τάνυσας: there can therefore be little or no doubt that this is the reading to be adopted: but then we encounter great difficulty in explaining ἔρυμα. I have in a preceding verse, 678, declared my opinion that the word has no business in this line. As soon as it is taken out, the sentence will be unravelled. Hermann's substitution of ῥῦμα, *tractus*, does not remove, but merely changes the difficulty. δακρύνον seems to be used adverbially, *inter lacrymas*, as in Hom. Il. Z. 484. δακρύνον γελάσασα. The expression ἀπολωτιεῖ may be compared with the Supplices of our Poet, 491. κάπολωτίζει νέους. Instead of οὐλομένας, which is the Homeric form, I have written ὀλομένας, and I think that the same should be done in Iph. T. 1108. πύργων οὐλομένων Matthiæ and Hermann adopt ὀλλυμένας from Erfurdt.

v. 695. Διὰ σέ, τὰν κύκνον δολιχαύχενος ἔκγονον;] All the editions and MSS. have γόνον, but I do not recollect any place in which γόνος is used for a daughter, except Orest. 1036, where Electra says, Σὺ νυν μ', ἀδελφε, μή τις Ἀργείων κτάνη, Ὑβρισμα θέμενος τὸν Ἀγαμέμνονος γόνον: and there the Scholiast has preserved a various lection, δόμον, which Porson and other editors have neglected to mention. Nor indeed would γόνον suit the metre in our verse: I have therefore written ἔκγονον. The line is asynartete, consisting of a Trochaic dipodia and three dactyls. I have placed a note of interrogation after this line, though perhaps it might with more propriety be reserved for the end of the Epode: but the sentence runs into so many different topics, that before we have reached the end, its interrogative character is apt to be forgotten. It is commonly written διὰ σε.

v. 696. Aldus, and other old Editors have,

εἰ δὴ φάτις ἔτυμος,
ὥς ἔτυχε Ληδ' ὄρνιθ' ἱπταμένῳ,
Διὸς ὅτ' ἀλλάχθη δέμας,
εἴτ' ἐν δέλτοις Πιερίσι, κ. τ. λ.

Nor do the MSS. differ, except that the two Parisian have ἔτυχεν Λήδα. Markland observes that we ought to read ὄρνιθι πταμένῳ. Porson (on Med. 1) says that ἵπταμαι in the present was unknown to the Attics. In other points the critics have not been successful. For ὡς ἔτυχε Musgrave wished to read ὡς σ' ἔτεκε, in which Elmsley and Hermann concur. But it could hardly be said that Leda was reported to have given birth to Helen *at the time* when Jupiter was transformed into a swan. In the next place, the last vowel of Λήδα can neither be cut off, nor can it be left open before ὄρνιθι. In order to remedy the defect, Scaliger (on Catull. p. 51. ed. 1607.) proposed to insert μιγείσ' ὄρν., and Porson μιχθείσ'. I do not like either of these words; but still there is an evident hiatus in the verse, and something seems to be required to suit the sense. Besides, one of the Paris MSS. which I have collated, presents the passage thus, ἔτυχεν Λήδα ὄρνιθ' ἵπταμένῳ, leaving an interval suited to a word of two syllables. It seems therefore not improbable that the participle πλαθεῖσ' once stood in the text. It occurs in a similar usage in Andr. 25. Πλαθεῖσ' Ἀχιλλέως παιδί, δεσπότη δ' ἐμῷ, as well as elsewhere in our Author. In what follows, I have restored the augment of ἡλλάχθη, and have given δέλτοισι Πιερίσιν on account of the metre. Hermann writes ἐτήτυμος for ἔτυμος, and expunges the word Λήδα altogether. He says that the former is required by the metre; but on this head I must be allowed to differ from him: the verse εἰ δὴ φάτις ἔτυμος ὡς, which may be called *Glyconeus acephalus*, occurs not unfrequently in this play and in other parts of Euripides.

v. 702. ἄλλως is applied in a similar way in Hipp. 197. Μύθοις δ' ἄλλως φερόμεσθα. Hec. 487.

v. 703. Ποῦ τῶν Ἀχαιῶν ἐνθάδ' ὁ στρατηλάτης;] The common arrangement of the words would be τῶν ἐνθάδε Ἀχαιῶν.

v. 706. Οὐκ ἔξ ἴσου γὰρ μένομεν Εὐρίπου πέλας] πέλας is an emendation in the margin of Barnes' text, for πύλας. This is a very simple and, I think, satisfactory way of removing an unquestionable fault. The meaning is, *We, who compose the army now halting near the Euripus, are not all under the same circumstances.* Achilles then proceeds to explain what is the dissimilarity to which he alludes. Professor Hermann however, has taken a very different view of the passage. He observes that v. 715, as it stands in the manuscripts, concludes with Εὐρίπου πινόαις, and accord-

ingly propounds the following hypothesis: that the Poet gave at the end of 706, *Εὐρίπου πνοάς*; and at the end of 715, *Εὐρίπου πύλαις*: but that a transcriber, suffering his eye to wander from the final word of one of these lines to that of the other, reversed the places of the substantives; and at the same time committed a secondary error by writing *πύλας* and *πνοαῖς* instead of *πυλαῖς* and *πνοάς*. Acting upon this theory, Hermann prints the line thus, *Οὐκ ἐξ ἴσου γὰρ μένομεν Εὐρίπου πνοάς*; *For are we not all in the same condition, waiting for the winds which are to carry us out of the Euripus?* This conjecture is truly ingenious and acute: but whether it be entitled to any degree of confidence, the reader must determine. I confess that to my mind it does not carry conviction, but rather seems a needless attempt to tamper with a plain and unsuspected passage.

v. 709. *Θάσσουσ' ἐπ' ἀκταῖς· οἱ δ' ἔχοντες εὐνίδας Καὶ παῖδας*] The copies have *ἐπ' ἀκτάς*, which Markland alters to *ἐπ' ἀκταῖς*, *in littore*, as in *Hec.* 36. where the same words *θ. ε. α.* occur. Then, *καὶ παῖδας* is the reading of Musgrave for the common one *ἄπαιδες*. Both these corrections seem to be indispensable; they are adopted by Hermann, but not by Matthiæ.

v. 710. *οὕτω δεινὸς ἐμπέπτωκ' ἔρωσ Τῆσδε στρατείας Ἑλλάδ', οὐκ ἄνευ θεῶν*] All the authorities have *Ἑλλάδι γ'* with an anapæst in the fourth foot. Porson (*Suppl. Præf. Hec.* p. 22.) corrects it by the erasure of the *γ'*, adding, "*Neque de elisione in Ἑλλάδι, quanquam paullo rarior est, timendum.*" The same emendation had been made by Scaliger. Elmsley however questions the legitimacy of an elision in the dative singular, and alters nine lines of the Tragedies in which it occurs. Had the entire plays of Æschylus, Sophocles and Euripides survived, he would, perhaps, have had ten times as many instances of the same elision, on which to exercise his emendatory skill. His first idea had been that *Ἑλλάδ'* was an accusative: (See *Addenda ad Heracl.* 698) but as *ἐμπίπτειν* in all other places but one (and that doubtful) governs a dative, he formed a different opinion when editing the *Medea*, and suggested (Note on v. 93) to omit *Ἑλλάδ'* altogether, and to supply the verse by reading *οὐκ ἄνευ θεῶν τινος*. This suggestion, though given without confidence, Hermann not only approves, but admits into his text. Matthiæ retains *Ἑλλάδι γ'* and the anapæst. The particle *γ'* was the universal panacea of ancient metrical correctors, when they wanted to prevent a hiatus. There seems

no need of conjectures in this matter. The elision of the *ι* is defended by Monk on Alcest. 1137. *Καὶ μὴν προτείνω, Γοργόν' ὡς καρατόμῳ.*

v. 714. *Γῆν γὰρ λιπὼν Φάρσαλον, ἥδ' Πηλέα]* Such was the reading of Aldus and all other editions, until Markland introduced the adjective *Φαρσάλιον*, from some MSS.; and as the second syllable is long, he thought that we ought to pronounce the word *Φαρσάλογον*, a sort of contraction unknown to Attic Greek. Porson (Præf. Hec. p. 22.) points out this error.

v. 715. *Μένω 'πὶ λεπταῖς ταισίδ' Εὐρίπου ῥοαῖς]* The common reading is *ταῖσδέ γ' Εὐρίπου πνοαῖς*. Markland suggests *ῥοαῖς*, with these observations: "*Ηæ λεπταὶ Εὐρίπου ῥοαὶ vocantur λεπτός Εὐρίπου κλυδῶν apud Strabon. I. p. 102. ex Ione Chio. Credo Euripidem scripsisse ῥοαῖς, alterum esse ab interpolatore qui meminerat πνοαῖς a Græcis hoc tempore expectari.*" I have adopted this emendation, which is strongly confirmed by the passage cited from the Tragedian Ion, and Bacch. 784. *παρ' Ἀσωποῦ ῥοαῖς*. Hermann's ingenious substitution of *πύλαις* has been already mentioned. *ταισίδ'* for *ταῖσδέ γ'* is the correction of Blomfield. The copiers seem to have been very averse to this dative, which they continually alter into *ταῖσδέ γ'*, considering *γε* to be a mere expletive. I cannot concur with Hermann in thinking that *γε* would have any force in this sentence; he says, "*Ægre moram ferentis hoc γε est.*"

v. 716. *Vulgo Μυρμίδονας ἴσχων οἳ μ' αἰὲ προσκειμένοι Λέγουσ'.* Porson (Phæn. 1230) expresses his opinion, though doubtfully, that *λέγουσί με* is here used for *λέγουσί μοι*. This is a doctrine to which, however high the authority, I am slow to subscribe, and should prefer Markland's suggestion of *οἳ τ'*. But my own reading, *οἳ δ'*, appears so certain, that although I am the first to propound it, I shall be surprised if readers accustomed to the scenic dialogue, do not at once recognise its truth. *οἳ δέ, illi autem.* It is needless to cite instances of so common an usage: the reader may, however, if he pleases, compare vv. 76. 335. of this Tragedy.

v. 717. *πόσον χρόνον 'Ετ' ἐκμετρήσαι χρή πρὸς Ἴλιον στόλον;]* *πόσον* is my correction for *ποῖον χρόνον*, which it seems surprising that so many learned men should have tolerated. The reading of the editions, *πρὸς Ἴλιον στόλον*, the expedition to

Troy, is so plain, and so consistent with expressions used elsewhere, such as *πρὸς Ἴλιον νόστος* v. 867. that I can discover no good reason for making any difficulty. However some MSS. exhibit *Ἰλίου* either by a casual error or a mistake of the construction: Markland conjectures *πρὸς Ἴλιον στόλου*; and Hermann receives it into the text.

v. 719. *Δρᾷ γ', εἴ τι δράσεις, ἢ παγ' οἰκάδε στρατὸν*] Thus stands the line in all editions: the two Paris MSS. which I collated omit *γ'*, though Musgrave does not state that fact; and so do the Florentine MSS. on the authority of Matthiæ: which added to the unfrequent usage of this particle with imperatives, leads to a suspicion that the reading was formerly different. I once thought that it might have been *δρᾷτ', εἴ τι δράσετ'*, as if spoken to all the leaders. That might have been properly followed by the singular *ἢ ἀπαγε*, as applying to Achilles alone: a similar change of number has been remarked on v. 358. And nothing is more likely than that an old transcriber should alter such a reading to *δρᾷ* and *δράσεις*. But I do not think that there is sufficient ground for disturbing *δρᾷ γ'*—which may have this force, *At any rate be acting, if you mean to do any thing.*

v. 720. *μελήματα* Ald. *μελλάματα* is the emendation of Portus, confirmed by MSS.

v. 726. *Κατεῖδες· αἰνῶ δ' ὅτι σέβεις τὸ σωφρονεῖν*] This is the common reading. The words are so unexceptionable, and the sentiment so natural when addressed by a matron to her expected son-in-law, that this verse might have been suffered to escape untouched. But some of the MSS. instead of *σέβεις*, have *προσέβης* *ἂν*, and although the two Flor. MSS. by substituting these words for *κατεῖδες*, prove them to be nothing more than an interlined explanation of the meaning, yet Hermann extracts from them a new reading, which he substitutes in his text, *αἰνῶ προσέβειν τὸ σωφρονεῖν.*

v. 727. *Τίς εἶ; τί δ' ἦλθες, &c.*] Commonly *τίς δ' εἶ;*

v. 730. *πόσις δέ μούστιν Ἀγαμέμνων ἀναξ*] *Vulgo μοι στίν*, but *ου* is the Attic crasis of *οι* and *ε*. See Elmsley on *Med.* 801. I believe Matthiæ to be the first editor who has printed *μούστιν.*

v. 733. *Μεῖνον· τί φεύγεις; δεξιάν γ' ἐμῇ χειρὶ Ξύναψον*] This line used to begin with *δεινόν*, an evident error, corrected by Valckenaer on *Phæn.* 904. Hermann gives *δεξιάν τ'*, considering

τί φεύγεις to be spoken διὰ μέσου. But this appears to be one of the cases in which γε may properly be joined with an imperative, as it preserves its due force; *at least join your hand with mine.*

v. 735. αἰδοῖμεθ' ἂν Ἀγαμέμνον', εἰ ψάνομεν ὧν μή μοι θέμις] The reading of the editions before Markland's is, αἰδούμεθ' ἂν, a solecism. He restored the optative from MSS. Then, four MSS. have εἰ ψάνομεν ἂν, whence Matthiæ has printed ψάνοιμ' ἂν, but seems in his note to repent of having so done.

v. 739. Ποίους γάμους φής; ἀφασία μ' ἔχει, γύναι] The common reading is, ἔφησθ' : Barnes altered it to φής; observing, *miror autem nemini id (ἔφησθ') prius displicuisse.* Barnes' qualifications as a critic were so poor that better scholars seem disposed to reject all that comes from him, even where he is unquestionably right. Thus Markland and Musgrave prefer ποῖον γάμον ἔφησθ'; an emendation every way worse than his; and Hermann devises a new one, omitting the verb altogether, substituting for it ὥς, and thereby destroying the spirit of the speech.

v. 740. παράνουσα, *delirious, out of your senses.* H. Stephens, in *Thes.* understands the word in this line to mean only *perperam intelligens*; and Markland, rather than suffer the young Prince to make so ungallant a speech to the Queen, proposes to alter the word, and read *περινοῦσα*. I fear however that we must tolerate the word of the text in its proper signification. The only way in which Achilles could account for this extraordinary address was, that the speaker was beside herself.

v. 742. μεμνημένοις Ald. MSS. This continued in the editions for some time; certainly as late as Canter. *μεμνημένους* was first introduced into the Commelin edition. (So at least Hermann says, for I have not the copy by me). I presume therefore that it was a correction by Æmilius Portus. At all events it has been preferred to the dative by most of the later editors. It appears to me that either reading is justifiable; I have therefore preferred that which has all ancient authority in its favour.

v. 746. Θαύμαζ', ἐμοὶ γὰρ θαύματ' ἐστὶ τὰ παρὰ σοῦ] This is one of the lines of the Tragedians which have a tribrach for the fifth foot, and are therefore noted as deficient in harmony, by Hermann, *Præf. ad Hec. p. xxxviii.* For this reason I conclude it was that Dobree corrected τὰ παρὰ σοῦ into τὰπὸ σοῦ. But the instances of the same formation of the Trimeter are too numerous

to admit that circumstance as a ground for alteration. There are two others in this play, v. 1142. *Ναί, πρὸς γενείου σ' ἀντόμεσθα δύο φίλω.* v. 1297. *Εἰ μὴ σε σώσω Δαναΐδαισι διὰ μάχης.*

v. 748. The common reading is, *Ἀμφὶ γὰρ οὐ ψευδόμεθα τοῖς λόγοις ἴσως*, which Hermann defends and explains, *nam ambo fortasse non mentimur dictis*, 'It is probable that we do not both intend to deceive each other.' I have however adopted the correction of Markland *ἐψευδόμεθα*, as better suiting the sense of the passage — *For perhaps we have been mutually deceiving and deceived*, i. e. *have been talking at cross purposes*. The imperfect tense seems here correctly used; *ἐψεύσμεσθα* would have had a different sense. I should however prefer the common reading to Matthiæ's *ἀμφὶ γὰρ οὖν*, of which Hermann observes, "in quo mihi pugnare inter se videntur γὰρ οὖν, quod affirmantis est, et ἴσως."

v. 749. *Ἄλλ' ἦ πέπονθα δεινά; μνηστεύω γάμους Οὐκ ὄντας, ὡς εἴξασιν]* *ἀλλ' ἦ* for *ἀλλ' ἦ* is the correction of Barnes, and the interrogation after *δεινά*; was introduced by Heath. The same expression is in *Alcest.* 832. *Ἄλλ' ἦ πέπονθα δεινὸν ὑπὸ ξένων ἐμῶν;* The interrogative formula *ἀλλ' ἦ* is illustrated by Monk on *Hipp.* 936. and Elmsley on *Heracl.* 426. The vowel continuing short in *δεινά* with *μνηστεύω* at the beginning of the following word, has been already mentioned on v. 67. *εἴξασιν* is the Attic form for *εἴκασι*. Barnes remarks that the same is found in two passages of Aristophanes (*Nub.* 340. *Av.* 94.) but does not notice that it is again used by our Author in *Helen.* 804.

v. 752. *καὶ φαύλως φέρει]* Brodæus renders *φαύλως leniter et modeste*. Its real meaning is, *with indifference and contempt*, as in v. 799. *τὸ δ' ἐμὸν οὐ φαύλως φέρω.*

v. 753. *Χαῖρ'. οὐ γὰρ ὀρθοῖς ὀμμασίν σ' ἔτ' εἰσορῶ]* Porson compares this line with *Hec.* 958. *Κοῦκ ἂν δυναίμην προσβλέπειν σ' ὀρθαῖς κόραις.* see his note upon that line of the *Hecuba*.

v. 755. *Καὶ σοὶ τόδ' ἐστὶν ἐξ ἐμοῦ]* Matthiæ first placed the accent on *σοί*. *τόδε, scilicet χαῖρε.*

v. 757. The personage who now speaks was termed in the editions *Θεράπων*. Markland observed that in one of the Paris MSS. he is designated by the abbreviation of *Πρεσβύτης*, and so it ought to have been corrected, had there been no MS. authority at all, since it is plainly the same old servant who appears at the

opening of the Play and again at v. 224. ὦ, σέ τοι λέγω is Markland's emendation for ὡς σέ τοι λέγω.

v. 759. Τίς ὁ καλῶν, πύλας παροίζας;] Musgrave renders παρ. *paullulum aperiens*. One Paris MS. has ἀνοίζας; but with παρ superscribed.

v. 760. Commonly Δοῦλος· οὐχ ἀβρύνομαι τῷδ'· ἡ τύχη γάρ μ' οὐκ ἐᾷ. One Paris MS. has ἡ τύχη γάρ οὐκ ἐᾷ, omitting μ', and so Elmsley would read, in order to obtain an Iambus instead of a Spondee. The same might be done by substituting οὐ μ' ἐᾷ. It is not quite clear that the ears of the Tragedians repudiated a measure of that description. See Elmsley on Med. 703. and in *Auctario*. But in the verse of the Alcest. 1083. which he compares with ours, ἀλλ' ἔρως τίς μ' ἐξάγει, there are somewhat stronger metrical objections to retaining the μ'. The reader may see by his note on Méd. 326. to what a much greater extent he is disposed to carry Porson's Canon respecting the fifth foot of a *Senarius*, than was contemplated by its author. Generally speaking, I think that any alterations of the text, made without authority to follow out such views, would be unwarrantable. In the present case however I am justified in omitting the pronoun, as is done in one manuscript copy.

v. 762. Τῇσδε τῆς πάροιθεν οἴκων, Τυνδάρει δόντος πατρός] The editions before Musgrave's have τῶνδε τῶν πάροιθεν οἴκων. But the MSS. preserve the true reading τῇσδε τῆς π. ο. (*of her who is standing here in front of the house*) it really is to be regretted that the learning and subtlety of so great a scholar as Hermann should be abused for the purpose of disturbing a text so clear and unexceptionable. He contends that οἶκος and οἴκοι are not used indifferently to signify a house, like δόμος and δόμοι, δῶμα and δώματα, μέλαθρον and μέλαθρα, but that while οἶκος may be used for the whole house, the plural implies the interior apartments of the house. A person no sooner hears such a doctrine laid down, than a multitude of passages crowd upon his recollection, in which οἶκος and οἴκοι are used in precisely the same way, as it suits the metre or the fancy of the author. Even in this play instances occur—as v. 708. οἴκους ἐρήμους ἐκλίποντες, v. 898. μενέτω κατ' οἴκους, v. 999. ἐξῆλθον οἴκων. But in regard to the first instance and all others of the same class, it will be said that when οἶκος implies family or home, the law of restriction does not apply, but the plural may be used indiscriminately with the singular. And as to

the other two lines cited, Hermann admits that εἰς οἶκους, ἐν οἴκοις, ἐξ οἴκων and the like are legitimate, because a person who enters a house, or is in a house, or leaves a house, may be said to enter, to reside in, or to leave *the apartments* of that house. But not so those who stand in front of the building; they stand before *the whole house*. Therefore πρόσθεν or πάροιθεν οἴκων is to be condemned. But even this distinction, however fine, will not prove sufficient: for there are many places in which occur the expressions ἐγγύθεν οἴκων, τηλόθεν οἴκων, στείχειν πρὸς οἶκους, ἀπ' οἴκων. It will therefore be necessary either to alter those passages, or to invent a new line of discrimination, which may admit such forms, but exclude πάροιθεν οἴκων. Having entered my protest against such super-astute distinctions, I must observe that if any valid objection could be established against πάροιθεν οἴκων, it would surely be a safer mode of emendation to substitute οἶκου, which suits the verse quite as well, than to introduce into the text, as Hermann has done, τῆσδε, τῶν πάροιθεν οἴκων, *hujus, ex priore domo*, a mode of speech which, to say the least, is awkward as well as unnecessary.

v. 764. Ἡ μόνῳ παρόντε δῆτα ταῖσδ' ἐφέστατον πύλαις;] This line is printed by Aldus with several corruptions, ἡ μόνῳ πάροιθεν δῆτα παῖδ' (the last word I have omitted to mention at the bottom of the text). In the later editions the other faults have been set right on the authority of the MSS. and πάροιθε has been substituted, *metri gratia*. But that word is at any rate superfluous, and the fact of its being written with the final ν tends to prove that it was taken from the verse two lines above. Dobree observes (*Advers.* ii. p. 84) “παρόντε legendum, et nescio an sic Porsonus. In πάροιθε, quod ex 860 (762) fluxit, acquiescit Elmsleius ad Heracl. 583.” From Hermann's note I learn that παρόντε has also been proposed by Bothe, and by Lenting. To which of the four critics priority belongs, I am not aware; but it is probable that the same emendation has occurred to above a hundred other scholars; I am sure that it did so to myself long ago; and I think that there are few restorations in the text of this Tragedy more clear and certain. Hermann does not say what fault he has to find with it, but substitutes an emendation of his own, ἡ μόνῳ γὰρ οἶδε δῆτα ταῖσδ' ἐφέστατον πύλαις;

v. 765. Ὡς μόνῳιν λέγοις ἄν' ἔξω δ' ἐλθεῖ βασιλείων δόμων] μόνῳιν is Markland's emendation for μόνοις. As the inquiry refers

so particularly to the *two* individuals, an answer would hardly be satisfactory without the use of the dual; and by its adoption we are relieved from the *ὁμοιοτέλετον* in *μόνοις λέγοις*. Both Matthiæ and Hermann substitute in the text *βασιλικῶν* for *βασιλείων*, without authority, and without alleging any reason for the change. If such liberties are to be taken to procure a short syllable instead of a long one in this part of the verse, a multitude of other lines must sustain similar violence. In Med. 956 the same adjective appears in the corresponding place of a Senarius, *Δοκεῖς σπανίζειν δῶμα βασίλειον πέπλων*; and these Trochaics are subject to similar laws, consisting of a Cretic (resolved or unresolved) prefixed to a Senarius. Matthiæ properly observes that this verse belongs to Achilles, not Clytæmnestra, to whom it is commonly assigned.

v. 766. ὦ τύχη, πρόνοιά θ' ἢ μὴ, σῶσον οὐς ἐγὼ θέλω] Of the two Paris MSS. collated by myself, one has *ἢ μὴ σώσους*, the other *ἢ μὴ σώσας οὐς ἐγὼ θέλω*.

v. 767. Ὁ λόγος εἰς μέλλοντα σώσει χρόνον· ἔχει δ' ὄγκον τινά] Aldus and the MSS. have *εἰς μέλλοντ' ἂν ὥση*, a senseless corruption. Many have been the attempts to restore the true reading: Scaliger conjectured *εἰς μέλλοντ' ἂν εἴη*: Reiske *εἰς μέλλοντα λεύσσει*, Markland *εἰς μέλλοντ' ἀνοίσει* (which Matthiæ adopts), Musgrave *ἀνοιστέος*, Boeckh *ὀνήσει*, Hermann *εἰς μέλλοντ' ἂν ὥς δὴ χρόνον*. Of all these guesses, Boeckh's is the only one which has any semblance of probability. I have ventured to give a place in the text to my own emendation, *ὁ λόγος εἰς μέλλοντα σώσει χρόνον*, which, it will be observed, differs from the old reading by only one letter, and might easily be changed by a person who did not understand a rather uncommon construction. Achilles, in ridicule of the old man's self-important speech, *πρόνοιά θ' ἢ μὴ σῶσον οὐς ἐγὼ θέλω*, and of his delay in declaring his meaning, says, *Your speech will postpone their preservation to a distant time*, i. e. *will be a long time before it preserves them*. The construction *σώσει εἰς μέλλοντα χρόνον* is the same as we have remarked in v. 121. *εἰς ἅλλας ὥρας δαίσομεν ὑμεναίους*, and v. 629. *δαίσεις τοὺς γάμους ἐς ὕστερον*. Hermann next pronounces *ὄγκον τινά* to be *prorsus ineptum*, and substitutes *ὄκνον τινά*, *aliquid timoris*. To me this sounds very flat, while I can discover nothing absurd or inappropriate in the common reading, the sense being, *but it contains no little swell, or arrogance*. ὄγκος

is similarly applied in various places. See Soph. Œd. C. 1162. *βραχύν τιν' αἰτεῖ μῦθον, οὐκ ὄγκου πλέων.*

v. 768. *Δεξιᾶς ἑκατι μὴ μέλλ', εἴ τι μοι χρήζεις λέγειν]* μὴ μέλ' Ald. This was corrected to μέλλ' the reading of the MSS. as early as the ed. of H. Stephens. There has been much discussion about the interpretation of *δεξιᾶς ἑκατι*, which the common version renders *per dextram te oro*. Markland is shocked at the notion of such an impropriety as the Queen of Argos, wife of the Captain-General of Greece, condescending to implore one of her own servants in the form and language of humility. He therefore supposes that an action is going on upon the stage, to which these words relate; that the old man approaches his Queen in the style of obeisance, and endeavours to kiss her hand: and that she means by this speech, *Don't waste time about kissing hands!!* Matthiæ approves this notion. I fear that all such courtly considerations are inapplicable to this scene; that the common version is the true one; and that Clytæmnestra, by using a strong form of adjuration and entreaty, expresses not her condescension, but only her impatience.

v. 769. *Οἶσθα δῆτά μ' ὅστις ὦν σοὶ καὶ τέκνοις εὖνους ἔφυν;]* Such is the correction of Porson for *οἶσθα δῆτά γ'.* Gaisford was the first editor who adopted it: Porson says, "*Lege οἶσθα δῆτά μ' ὅστις ὦν, notior phrasis quam ut illustratione egeat. Vide tamen Kuster. ad Aristophan. Plut. 55.*"

v. 771. *Χῶτι μ' ἐν ταῖς σαῖσι φερναῖς ἔλαβεν Ἀγαμέμνων ἀναξ;]* This is the reading of several MSS. In all editions before Markland we have *χῶτι δὴ με ταῖς σαῖς φερναῖς*, in open violation of metre. See v. 45.

v. 774. *Ἐκκάλυπτε νῦν ποθ' ἡμῖν, οὐστίνας λέγεις λόγους]* Hermann reads *ἐκκάλυπτέ νυν enclitice*. I prefer the common reading *νῦν ποθ'*, *nunc tandem*, but do not speak with confidence.

v. 775. *μέλλει κτανεῖν]* Elmsley would read *κτενεῖν* both here and in v. 782. But Porson (on Orest. 929) observes that the aorist *κτανεῖν* is correctly used with μέλλω, as in vv. 286. 1594. of that play, and other passages which he cites. Elmsley (on Heracl. 710) admits that the aorist infinitive after μέλλω is good Greek, and adduces many more instances of that syntax, but still declares his opinion that it is better to alter it whenever that can be done by a slight change. From this judgment I must altogether dissent. A construction like the present, perfectly unobjectionable and not

unfrequent, ought not to be altered by any critic without authority. It is right to add that μέλλει κτανεῖν and μέλλει κτενεῖν have not precisely the same force, the latter being a double future.

v. 777. τῆς ταλαιπώρου δέρην] τὴν Aldus. Markland corrected it from the Paris MSS.

v. 779. Ἀρτίφρων, πλὴν εἰς σέ καὶ σὴν παῖδα· τοῦτο δ' οὐ φρονεῖ] Compare Orest. 534. μακάριος. πλὴν εἰς θυγατέρας· τοῦτο δ' οὐκ εὐδαιμονῶ.

v. 785. ἔχεις, intelligis; as in Orest. 739. τοῦτο πάντ' ἔχω μαθών. Phœn. 967. Τὰ μὲν παρ' ἡμῶν πάντ' ἔχεις.

v. 786. Ὁ δὲ γάμος τίν' εἶχε πρόφασιν, ὃς μ' ἐκόμισεν ἐκ δόμων;] In Aldus the verse stands thus, ὁ δὲ γάμος τίν' εἶχε τὴν πρόφασιν, ἥ μ' ἐκόμισ' ἐκ δόμων; a reading which shows that the old scholars had a loose and incorrect notion of the Trochaic metre. Heath first pointed out the necessary correction, by erasing τὴν and writing ἐκόμισεν: and upon collating the MSS. τὴν was not found in them. The pronoun ἥ still remained a matter of offence: Musgrave proposed to substitute ῥ̃, Bothe ῥ̃: the latter is adopted by Hermann. Musgrave's may possibly be right, but my reading ὃς μ' ἐκόμισεν ἐκ δόμων seems preferable; a transcriber was more likely to think that ὃς, when following πρόφασιν, ought to be altered into ἥ, than to substitute the latter had the original reading been ῥ̃.

v. 787. Ἴν' ἀγάγοις χαίρουσ' Ἀχιλλεῖ παῖδα νυμφεύουσα σὴν] Commonly ἀγάγῃς and νυμφεύουσα. The first was corrected by Blomfield, the other by Barnes.

v. 788. ὦ θύγατερ, ἥκεις ἐπ' ὀλέθρῳ καὶ σὺ καὶ μήτηρ σέθεν] Both the measure and construction of this verse are unexceptionable; but though it has escaped ill-treatment from antiquity, some modern editors have handled it roughly, because it did not square with their notions of Trochaic rhythm. Barnes printed ὦ θυγάτηρ, Matthiæ θύγατερ, ἥκεις ἐπ' ὀλέθρῳ σῶ. Upon the latter reading Hermann remarks, "Illud valde miror quod quum optima esset vulgata scriptura, istorum codicum (scil. Florr.) vitiis adductus est ut ederet θύγατερ, ἥκεις, &c. quomodo non scripsisse Euripidem vel illud monstrat, quod hic non recte diceretur θύγατερ sine ὦ." I agree with him in thinking that Matthiæ's line is on every account worse than that of the common text; but am not prepared to go along with him in pronouncing that Euripides could

not have here written *θύγατερ*, without the interjection. *ὦ θύγατερ* is certainly more agreeable to usage, particularly in the beginning of a speech, and the invocation of an absent person: still there are various passages which make me hesitate in declaring the other illegitimate. Both the Paris MSS. omit the first *καὶ*, so do the Florentine; but the latter give *σὴ* instead of *σύ*. Markland prefers *χὴ μήτηρ σέθεν*, but without good reason. Compare Hipp. 658. *καὶ σὺ καὶ δέσποινα σή*.

v. 790. *Οἶχομαι τάλαινα· δάκρυον ὄμματ' οὐκέτι στέγει*] The editions before Barnes have *δακρύνοντ'*: he printed *δάκρυνόν τ'*, but proposed two various lections, *δάκρυ τ'* and *δάκρυά τ'*. Matthiæ, believing, like Barnes, that *δάκρυνόν τ'* was *contra metrum*, omits the *τ'*. I agree with him in his emendation, though not in his reason. The sentence gains in spirit, and the verse in harmony, by the absence of the Copula.

v. 791. *Εἴπερ ἀλγεινὸν τὸ τέκνων στερομένην δακρυρροεῖν*] Understand *σὺ πάσχεις ἀλγεινά*.

v. 798. Compare note on v. 116.

v. 796. *Κᾶτα πῶς φέρων γε δέλτον οὐκ ἐμοὶ δίδως λαβεῖν*;] Porson has this note: "Omni venere caret particula. *Lege κᾶτα πῶς φέρων σὺ δέλτον*." This change Gaisford adopts, and Elmsley quotes with approbation, because it takes away one instance opposed to his canon, that *γε* is not used in interrogative sentences. But the truth is that the particle has here no share in the question itself, but gives a very considerable force to the word which it follows: *φέρων γε δέλτον* means *carrying, as you say, a tablet*. Matthiæ and Hermann properly retain it.

v. 797. *Μενέλεως ἀφείλεθ' ἡμᾶς, ὃς κακῶν τῶνδ' αἴτιος*] Med. 338. *Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν*: on the strength of which quotation Porson proposed to alter the order of the concluding words in this verse of the Iphigenia to *τῶνδ' ὃς αἴτιος κακῶν*. But there seems no sufficient cause for so doing. In the line of the Medea, the metre requires this latter order; in ours, the sense makes it natural that *ὃς* should precede the other words.

v. 801. *Μέμφομαι καὶ γὰρ πόσει σῶ, κούχ' ἅπλως οὕτω φέρω*] The latter words are rendered in the translation, *perque ita leviter fero*. But *οὕτω* means something more, and seems to imply, *as Agamemnon expects*. Compare Heracl. 375, *οὐχ οὕτως ἂν δοκεῖς*

κυρήσεις, where Elmsley terms it, *exquisita locutio*, and cites Alc. 682. οὐ βαλὼν οὕτως ἄπει.

v. 802, 3. Οὐκ ἐπαιδεσθήσομαι ἔγῳ προσπεσεῖν τὸ σὸν γόνυ, Θνητὸς ἐκ θεᾶς γεγῶτα· τί γὰρ ἐγὼ σεμνύνομαι;] The common reading is οὐκ ἐπαιδεσθήσομαι γε. The present is the first edition (as far as I know) which has admitted Markland's emendation ἐπαιδεσθήσομαι ἔγῳ, though it seems to be confirmed by a similar passage in v. 1281, Ἐμποδῶν γενήσομαι ἔγῳ θνητὸς οὐσα τῇ θεῷ; I cannot recognise the validity of the objection stated by Hermann to this reading, that had ἐγὼ been written in this place, it would not be found in the next line, τί γὰρ ἐγὼ σεμνύνομαι; it seems to be demanded on account of θνητὸς which follows. He has printed a conjecture of his own, Οὐκ ἐπαιδεσθι-σόμεσθα, citing in its defence Herc. F. 858. Ἥλιον μαρτυρό-μεσθα δρῶσ' ἃ δρῶν οὐ βούλομαι. The reader of the Tragedians requires not to be told how incessantly the plural number is applied to the speaker, and how quick the transition is from singular to plural. But the verse cited from the Hercules Furens contains rather an extreme case of this *enallage*, and is therefore not to be made the example on which an emendation may be grounded. The Paris MSS. have ος written over γεγῶτ'α by some one who deemed the genitive more grammatical; but the accusative is defended by the following instances quoted by Elmsley, (*Quarterly Review*, Vol. vii. p. 458.) Æsch. Prom. 144. Λεύσσω, Προμη-θεῦ· φοβερά δ' Ἐμοῖσιν ὅσσοις ὁμίχλα Προσῆξε πλήρης δακ-ρύων Σὸν δέμας εἰσιδούσα. Soph. Ant. 1001. Ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῷ Κλάζοντας οἴστρῳ καὶ βεβαρβαρω-μένῳ, Καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς.

v. 804. Ἐπὶ τίνι σπουδαστέον μοι μᾶλλον, ἢ τέκνου πέρι;] Commonly ἐπὶ τίνος, which does not express the sense. Porson substitutes ἦ for ἐπὶ, in order that τίνος may be governed by πέρι: and this Gaisford adopts. But I entirely concur with Hermann that the true reading is ἐπὶ τίνι. Compare Med. 1099. εἴτ' ἐπὶ φλαυροῖς, εἴτ' ἐπὶ χρηστοῖς μοχθοῦσι.

v. 806. I have at the suggestion of Dr Blomfield placed a full stop at the end of this line. The words μάτην μὲν, ἀλλ' ὅμως may, if the reader prefers it, be carried on to the next sentence; but I think them better applied to λεχθείῃ, particularly as it is a well-known instance of mannerism in Euripides to conclude a

sentence with ἀλλ' ὅμως, for which he was ridiculed by the Comedians. See Aristoph. Acharn. 402. 408.

v. 811. In Aldus' and the following editions this line is written, to the entire overthrow of rhythm, πρὸς γενειάδος, πρὸς σῆς δεξιᾶς, πρὸς τε μητέρος. I have adopted Markland's correction. That of Musgrave differs a little, retaining πρὸς σῆς δεξιᾶς, instead of πρὸς σε δεξιᾶς. Matthiæ and Hermann follow Musgrave's; Markland's has the sanction of Gaisford, and I prefer it to the other for two reasons: first, as the Queen adjures Achilles by three things, γενειάδος, δεξιᾶς, and μητέρος, a pronoun affixed to the middle, instead of the first or third word, would be unusual, if not inadmissible. In the second place, πρὸς σε δεξιᾶς was likely to have been changed into πρὸς σῆς δ. by some one who did not comprehend the construction, or did not know that in the formula of adjuration, the preposition is frequently placed between πρὸς and the genitive. See Monk's note on Hipp. 603.

v. 814. Aldus and the MSS. exhibit Οὐδὲ φίλος οὐδεὶς γελαῖ μοι: the change of γελαῖ to πέλας is due to Markland.

v. 815. Ὡμὰ, καὶ πάντολμ'] The latter epithet may have been suggested by the passage of Æschylus, (Agam. 214.) where, in reference to this resolution of Agamemnon to sacrifice Iphigenia, the poet uses τὸ παντότολμον.

v. 816. See a similar account given in Hec. 604. of the state of discipline in a naval armament; ἐν τοι μυρίῳ στρατεύματι Ἀκόλαστος ὄχλος, ναυτική τ' ἀναρχία Κρείσσων πυρός· κακὸς δ', ὃ μή τι δρῶν κακόν.

v. 817. 8. Every edition before the present has ἦν δὲ τολμή-σης σύ μου Χεῖρ' ὑπερτεῖναι, σεσώσμεθ'· εἰ δὲ μὴ, οὐ σεσώσμεθα. I consider the syntax to require either εἰ δὲ τολμήσεις in the first, or ἦν δὲ μὴ in the second line. I have preferred the latter. μὴ, οὐ form a crasis, although a comma intervenes, as in Andr. 242. 254.

v. 819. 20. Δεινὸν τὸ τίκτειν, καὶ φέρει φίλτρον μέγα· Πᾶσιν τε κοινὸν ἐσθ' ὑπερκάμνειν τέκνων] Hitherto the second of these lines has been edited with a comma after κοινόν, and then ὥσθ' ὑπερκάμνειν τέκνων, presenting an embarrassed sentence. ἐσθ' for ὥσθ' is the plain suggestion of Reiske, to which the editors have hitherto paid no attention. Compare the similar sentiment of the Chorus in Phœn. 366. Δεινὸν γυναιξὶν αἱ δι' ὠδίνων

γοναί, Καὶ φιλότεκνόν πως πᾶν γυναικεῖον γένος. The usage of δεινόν is the same in Æsch. Prom. 39. Τὸ συγγενές τοι δεινόν, ἢ θ' ὁμιλία. Andr. 985. In v. 819 some MSS. have φέρειν.

v. 821. Ὑψηλόφρων μοι θυμὸς αἵρεται πρόσω] For πρόσω Hermann gives προσών, which, I confess, appears to me lamentably flat. Matthiæ observes on this and the two next lines “Ὑψηλόφρων αἵρεται πρόσω, i. e. Ὑψηλόφρων ἐστί. In sqq. μετρίως et ad ἀσχαλᾶν et ad χαίρειν spectare videtur. Magni enim animi est, adversa fortiter, secunda moderate ferre.” Musgrave observes that our Poet is here imitating Archilochus (Stob. xx.) ἀλλὰ χαρτοῖσιν τε χαῖρε, καὶ κακοῖσιν ἀσχάλα Μὴ λίην. He wishes to read ἐπίσταμαι for ἐπίσταται.

v. 824. 5. Λελογισμένοι γὰρ οἱ τοιοῖδ' εἰσὶν βροτῶν, Ὅρθως διαζῆν τὸν βίον, γνώμης μέτα.] These two verses are commonly assigned to the Chorus, but they unquestionably form part of the speech of Achilles: this was first noticed by a writer in the *Classical Journal* (Vol. i. p. 112.) whom I apprehend to be Mr Burges. In the explanation of these lines, there have been some great failures, and not the least is that of Matthiæ, who removes the comma after βροτῶν, and joins λελογισμένοι εἰσι διαζῆν, *calculis quasi subductis constituerunt vivere*. λελογισμένος is used here as an adjective, and means *discreet*; see v. 307. and v. 923. διαζῆν is an instance of an infinitive disjoined from the construction, which is by no means unfrequent.

v. 826. Stiblinus compares Soph. Aj. 554. Ἐν τῷ φρονεῖν γὰρ μηδὲν ἡδιστος βίος.

v. 831. Πεισόμεθ', ὅταν δὲ μὴ καλῶς, οὐ πείσομαι] The last word of this line in Aldus and following editions is πεισόμεθα. Barnes edited πείσομαι, as Scaliger had suggested; and such is the actual reading of the MSS.

v. 833. Aldus Ἄρει τῷ κατ' ἐμέ. This error was corrected by Brodæus, who perceived that it ought to be Ἄρη τὸ κατ' ἐμέ. One of the Paris MSS. which I have inspected, has Ἄρη, the other Ἄρει. Gaisford is, I believe, the only editor who has printed Ἄρην, the proper form of the accusative. See Porson Phœn. 134. In Æschyl. Theb. 45. *metrum postulat Ἄρην*.

v. 834. Barnes prints the line thus; Σὲ δ', ὦ παθοῦσα σχέτλια π. τ. φ. an emendation which, though perhaps unnecessary, is not to be despised. He takes no notice of the change in his notes,

and Matthiæ fancies it proceeded from the *opéra*. If so, the compositors of the University Press in his days must have had a very good perception of the Tragic rhythm. Compare *Æsch. Eum.* 100. Παθοῦσα δ' οὕτω δεινὰ πρὸς τῶν φιλτάτων.

v. 836. Τοσοῦτον οἰκτον περιβαλὼν καταστελῶ] Hermann gives τοσοῦτό γ' and in the next line οὔποτε. He properly explains καταστελῶ, *componam*: Angl. *I will set you right*.

v. 838. 'Εμὴ φατισθεῖς] I once thought that it ought to be ἐμοί. φατίζειν has a dative in v. 134.

v. 840. Respecting the aorist ἡράμην, see Elmsley on *Heracl.* 986. It ought to be written without the subscript ι. Its optative ἄραιτο occurs in *Orest.* 3.

v. 844. All the editions have a comma after παρθένος, and then θαυμαστὰ δ' ὡς ἀνάξι' ἡτιμασμένη. I consider that this line begins a new sentence: and have, not without confidence, given ἡτιμάσμεθα for ἡτιμασμένη. It was himself to whom Achilles considered that the indignity was offered, not Iphigenia; her usage he had already described in different and more appropriate language. The verse is thus properly connected with what follows. Elmsley (*Mus. Crit.* i. p. 481.) would read ἡτιμωμένη, from *Helen.* 462. Ὡ δαῖμον, ὡς ἀνάξι' ἡτιμώμεθα.

v. 846. 7. 'Εγὼ κάκιστος ἦν ἄρ' Ἀργείων ἀνὴρ, 'Εγὼ τὸ μηδέν, (Μενέλεως δ' ἐν ἀνδράσιν)] Markland gives ἦν ἄν, but the meaning is, *it seems then that I was considered the vilest man in the army*. Instances of τὸ μηδέν used in speaking of persons, are given by Monk on *Hipp.* 634, and of the phrase εἶναι ἐν ἀνδράσιν, on *Alcest.* 748. but this line is not cited in either note. See also Elmsley on *Heracl.* 169. where he proposes as an emendation of the next line, 'Εγὼ οὐχὶ Πηλέως: this is, to say the least, unnecessary.

v. 849. Εἵπερ φονεύει τοῦμόν ὄνομα σὺ πόσει] The copies fluctuate in the reading of the first word of this line between εἵπερ, ὥσπερ, ὅσπερ, and ὅπερ. But the common reading, εἵπερ, is correct, and there is no need of any of the conjectures hazarded on this verse: the meaning is, *If my name acts the murderer for your husband; i.e. serves him for an executioner*.

v. 853. Οὐδ' εἰς ἄκραν χεῖρ', ὥστε προσβαλεῖν πέπλοις] There is no reason for disturbing the text of this line; and so Markland seems to have discovered: for, after an unhappy con-

jecture, he proceeds to say "Si recte se habet vulgata, intellige οὐδ' εἰς ἄκραν χεῖρ' neque quod ad digitum attinet, quod est Terentii, uno digito tangere, Nostri ἄκρα θιγεῖν χερί. Helen. 1480." Porson also ventured on two juvenile emendations of this verse, which his maturer judgment would have been sure to repudiate.

v. 854. Ἡ Σίπυλος ἔσται πόλις, (ὄρισμα βαρβάρων, "Ὅθεν πεφύκασ' οἱ στρατηλάται γένος) Φθία δὲ τοῦμόν τ' οὐδαμοῦ κεκλησεται] I have printed ἦ for ἡ the common reading. The meaning of these lines is, *Why, if I submit to such treatment, Sipylus, (a fortress of barbarians whence has sprung the family of the Atridae), will be deemed a city, while Pthia and my race will be no where named.* There is a parallel place in the Andromache (v. 208) which serves to explain that before us, but which Markland (Suppl. 1035) used as the foundation of a very unhappy attempt at alteration: ἡ Λάκαινα μὲν πόλις Μέγ' ἐστὶ, τὴν δὲ Σκῦρον οὐδαμοῦ τίθης. My reading, ἦ for ἡ, is defended by Herc. F. 841. ἦ θεοὶ μὲν οὐδαμοῦ, Τὰ θνητὰ δ' ἔσται μέγ' αὖ, μὴ δόντος δίκην. Musgrave reads πόλυσ for πόλις, and he is followed by Gaisford, but I think incautiously: would it not rather have been πολλή? πόλις is defended by Soph. Œd. C. 879. τὰνδ' ἄρ' οὐκέτι νεμῶ πρόλιν. In the last line τοῦμόν is commonly read without τ', but τοῦμόν τ' is found in all the MSS. and seems liable to no exception or suspicion; so that I wonder at Matthiæ and Hermann adopting the conjecture of Zimmerman, although certainly an ingenious one, Φθίας δὲ τοῦνομ'.

v. 857. ἐνάρχεται is the correction of Musgrave for ἀνάξεται. His note is, "Reponenda vox in sacris ferendis solennis, ἐνάρχεται. Sic Κανᾶ δ' ἐναρχέσθω τις v. 1471 (1349.) Nec abludit ἐξάρχου κανᾶ v. 435. (356)."

v. 858. In this and the two following lines I have not altered a letter; but I trust that by more correct punctuation, I have disembarrassed and made clear a passage which has hitherto been very perplexed, and has given rise to various interpretations. The first cause of misunderstanding seems to have been that in every edition there is a full stop after Κάλχας ὁ μάντις. The fact is that ὁς refers to him, and to him only; and the words, τίς δὲ μάντις ἔστ' ἀνὴρ; are a parenthesis, and imply that no man living is a prophet. This sentiment is expressed in Electr. 400. βροτῶν δὲ μαντικὴν χαίρειν ἐῷ. The old editions, down to Canter's, have only a comma

after ἀνὴρ, afterwards a note of interrogation was placed at the end of the line; Markland puts it after ἐστ'; and Hermann after διοίχεται; The reader will observe that the words πολλά δὲ ψευδῇ are spoken διὰ μέσον, in a different tone, and that τυχὼν applies to ὃς ὀλίγ' ἀληθῇ λέγει, *who speaks a few things which turn out true, when he has made a fortunate hit.*

v. 861. In Aldus these lines are, Ἡ τῶν γαμούντων ἑκατι μυρίαί κόραι Θηρῶσι τούμουν λέκτρον. εἴρηται τόδε. Canter corrected the first line as it is now printed. The monstrous error, γαμούντων, proceeding from ignorance of the quantity of ἑκατι, is removed in Barnes', but unaccountably restored in Musgrave's text. Then, some editions place an interrogation after λέκτρον; Markland would read ἦ οὐ: Hermann prints οὐ instead of ἦ: of course all of them must give different interpretations to the passage. For my own part, I understand it thus, *why, with regard to the pretended wedding, a number of maidens seek my alliance: I'll say no more of this:* a declaration which seems plainly borrowed from Homer's Achilles, Π. I. 395. Πολλαὶ Ἀχαιῖδες εἰσὶν ἀν' Ἑλλάδα τε, Φθίην τε, Κούραι ἀριστῶν, οἳ τε πτολίεθρα ῥύονται. Τάων ἦν κ' ἐθέλοιμι φίλην ποιήσομ' ἄκοιτιν. It may be remarked that ἑκατι here bears the meaning which is more frequently expressed by οὐνεκα. Æsch. Pers. 343. Πλήθους μὲν ἂν σάφ' ἴσθ' ἑκατι βαρβάρους Ναυσὶν κρατῆσαι. where I should prefer to read μὲν οὖν.

v. 865. ἡ Κλυταιμνήστρα δ' ἐμοὶ Μάλιστ' ἐπέισθη θυγατέρα ἐκδοῦναι πόσει] Plain as these words sound, there has been a strange inclination to misunderstand them. The common version renders μάλιστ' ἐπέισθη *facillime persuasa fuisse*; Matthiæ unites in construction ἐπέισθη πόσει, *adducta est a marito*; and finally Hermann objects to the article being used with Κλυτ. as this speech, he says, is addressed to herself; he prints εἰ Κλυταιμνήστρα δ', and connecting these words with the following lines, he renders them, *si Clytæmnestra propter me maxime adducenda fuisse, ut marito daret filiam.* His objection to ἡ Κλυταιμνήστρα would probably have been removed, had he observed that this sentence is spoken aside, and not addressed to the Queen; the declaration which it contains, ἔδωκά τ' αὖ Ἑλλῆσιν, was not suited for her ears. The use of the article is therefore strictly correct. The real meaning I consider to be,

Mihi potissimum adducta est Clytæmnestra ut filiam marito daret. sc. in matrimonium daret. The sense is illustrated by v. 100, and various other passages of the Tragedy. All the editions which I have seen, except Hermann's, give ἡ Κλ. δέ μοι, though the pronoun is very emphatic.

v. 867. Ἐδωκά τ' αὖν Ἑλλησιν] Aldus and the MSS. (certainly those which I have seen) have ἔδωκέ τ' αὖν. ἔδωκά τ' αὖν was introduced by the second Hervagian Ed. and as the τ' was presumed to be τε, Barnes thought that he consulted the metre by printing τ' αὖν γ' Ἑλλ. Gaisford was the first who gave the crasis τ' αὖν, sc. τοι αὖν.

v. 869. Every edition has ἐστρατενόμεν. But the tragic usage prefers the active form στρατεύειν. I have therefore not hesitated to give ἐστρατεύομεν, which was very likely, I had almost said certain, to be changed by the transcribers into the singular ἐστρατενόμεν.

v. 870. 1. Νῦν δ' οὐδέν εἰμι, παρά γε τοῖς στρατηλάταις, Ἐν εὐμαρεῖ δὲ δρᾶν τε καὶ μὴ δρᾶν καλῶς] In the second of these lines I have given Blomfield's reading εὐμαρεῖ δὲ instead of εὐμαρεῖ τε, as being better, though I confess not necessary. There are several versions of this line, and all of them far removed from the sense. It means merely this, *And it is with them a matter of indifference, whether I benefit them or not.* Compare Hel. 1243. Ἐν εὐμαρεῖ γοῦν σὴν κασιγνήτην θανεῖν. Hermann gives a new character to the passage, thus, Νῦν δ' οὐδέν εἰμι· παρά δὲ τοῖς στρατηλάταις Ἐν εὐμαρεῖ τὸ δρᾶν τε καὶ μὴ δρᾶν καλῶς.

v. 872. 3. 4. Τάχ' εἴσεται σῖδηρος, (ὄν, πρὶν εἰς Φρύγας Ἑλθεῖν φόνον, κηλίσιν αἵματος χρανῶ) Εἴ τις με τὴν σὴν θυγατέρ' ἐξαιρήσεται] The common reading of the second of these verses is Ἑλθεῖν φόνου κηλίσιν αἵματι χρανῶ, in which both the metre and the syntax are indefensible. The correction which I have given is from Professor Porson (*Tracts*, p. 224), and though the change is slight, φόνον and αἵματος, I regard it as one of the best emendations for which we are indebted to that illustrious critic. It restores to Euripides a very spirited passage, containing a happy reference to the Homeric mention of the Spear of Achilles, which serves as a complete illustration of the meaning: Π. Π. 143. Πηλιάδα μελίην, τὴν πατρὶ φίλῃ πόρε Χείρων Πηλίου ἐκ κορυφῆς, φόνον ἐμμέναι ἠρώεσσιν. Matthiæ entirely

approves this restoration; Hermann adopts αἵματος, but retains φόνον. εἴσεται, *shall witness*. So Phœn. 1691. Ἰστω σίδηρος ὄρκιον τ' ἐμοὶ ξίφος. 260. ἂν Ἄρης τάχ' εἴσεται.

v. 875. θεὸς ἐγὼ πέφηνά σοι Μέγιστος, οὐκ ὦν' ἀλλ' ὁμῶς γενήσομαι] Markland styles these words *stultissima*. But we must regard them as an instance of that simplicity of sentiment and language, which seems sometimes to be affected by Euripides. The following is Hermann's observation, "Vellem ego quidem aliam hic legeremus perorationi aptam sententiam: sed tamen, quum omissis his versibus deesse justus finis orationi videatur, recte, ut arbitror, Matthiæ in his quoque Euripidis argutias captandi studium agnoscit. Volebat poeta, nisi fallor, magnitudinem periculi indicare, si Agamemno, si universus exercitus, et diis quidem secundum Calchantis vaticinia auctoribus, sacrificium virginis expeterent. Non dissimilis peroratio est v. 908. 909."

v. 879. φεῦ, an expression of admiration, is *extra versum* here as in 619.

v. 880. Μήτ' ἐνδεῶς, μήτ' ἀπολέσαιμι τὴν χάριν;] All the MSS. have μήτ' ἐνδεῶς, μὴ τοῦδ' ἀπολέσαιμι τὴν χάριν; from which Markland gives ἐνδεῆς τοῦδ', Hermann ἐνδεῶς τοῦδ'. It is not possible to speak with confidence in this matter: but as the reading of Aldus and the old editions seems liable to no objection in point of sense, I have deemed it the safer way to adhere to it; more particularly as the word τοῦδ' in the MSS. from which the emendations are drawn, is not unlikely to have been inserted as an explanation.

v. 881. 2. Αἰνούμενοι γὰρ ἄγαθοὶ τρόπον τινὰ Μισοῦσι τοὺς αἰνούντας, ἣν αἰνῶσ' ἄγαν] Commonly οἱ ἄγαθοὶ and ἦν. Stobæus Tit. xii. cites these lines, and the edition of Trincavellus has ἄγαθοὶ and ἄν. Porson wrote ἄγαθοί, according to the well known rule, that the crasis of the article with α always produces a long ā. Barnes cites the same sentiment from Orest. 1159. παύσομαι δ' αἰνῶν σ', ἐπεὶ Βάρος τι κὰν τῷδ' ἐστίν, αἰνεῖσθαι λίαν. We may add Heracl. 203. καὶ γὰρ οὖν ἐπιφθονον Λίαν ἐπαινεῖν ἐστι. πολλάκις δὲ δὴ Καὐτός βαρυνθεὶς οἶδ', ἄγαν αἰνούμενος.

v. 883. Αἰσχύνομαι δὲ παραφέρουσ' οἰκτροὺς λόγους] The common word would have been προσφέρουσ', as in v. 96, πάντα προσφέρων λόγον: Elmsley (on Soph. CEd. Col. 1675) observes that παραφέρουσα is here used for προσφέρουσα.

v. 884. Some of the MSS. have κακῶν γ' ἐμῶν. The expression ἄνοσος κακῶν may be compared with ἄπεπλος φαρέων, Phœn. 334. ἄχαλκος ἀσπίδων Soph. Œd. Tyr. 191.

v. 885. 6. Ἀλλ' οὖν ἔχει τι σχῆμα, κὰν ἄπωθεν ἦ, Ἀνὴρ ὁ χρηστός δυστυχοῦντας ὠφελεῖν] Both the Paris MSS. which I collated have ἔχει τοι σχῆμα, and the same is found in other MSS. But οὖν τοι are not, I think, used in conjunction. If any change were desirable, I should prefer ἀλλ' οὖν ἔχει γε σχῆμα, as γε is very frequently used after ἀλλ' οὖν, with the interposition of a word. Needless difficulties have been made about the explanation of these lines. Canter proposes to read ὠφελῶν. Portus and Matthiæ would join in construction χρηστός ὠφελεῖν. Hermann unites κὰν ἄπωθεν ἦ Ἀνὴρ ὁ χρηστός, and translates, *etiamsi remotior sit vir probus*. The simple and obvious interpretation is the true one: *But in fact the good man has some grounds, even though he be unconnected with them, for assisting the unfortunate*. Hermann suspects that the real reading might have been προσχῆμα.

v. 888. The promiscuous usage of the singular and plural numbers, which pervades the whole play, is here instanced in a remarkable degree, the relative ἣ following ἡμᾶς and πεπόνθαμεν. I have accented σέ, which requires its full emphasis.

v. 889. εἶτα σοὶ τάχα Ὅρνις γένοιτ' ἂν, σοῖς τε μέλλουσιν γάμοις, Θανοῦς' ἐμῇ παῖς] All the copies have τοῖσι μέλλουσιν γάμοις. I have adopted the emendation of Markland σοῖς τε μέλλουσιν γάμοις, not only because it expresses the obvious sense of the passage much better and without intricacy, but because I have doubts whether the common reading will bear the meaning assigned to it. Admitting that the construction of σοι τοῖσι μέλλουσιν γάμοις may be justified, yet I apprehend that those words will not imply *to your future marriage*, but that the article would limit the reference to a particular and announced wedding; as in v. 1241. Τὴν ἐμὴν μέλλουσαν εὐνὴν μὴ κτανεῖν. The reading which I have adopted is agreeable to the common usage of our Author. The sense is, *perhaps the death of my daughter will be ominous to you and your future wife*.

v. 894. ἰκέτιν Portus for ἰκέτην, the reading of Aldus, which should have been noted under the text, it is confirmed by some MSS.

v. 896. Ἦξει δι' αἰδοῦς, ὅμμι' ἔχουσ' ἐλεύθερον] Porson altered the line thus, ἔξεισιν, αἰδοῦς ὅμμι' ἔχουσ' ἐλεύθερον.

This was a juvenile correction, which deserves the praise of ingenuity, but will not bear examination. αἰδοῦς ἐλεύθερον does not properly express *free from shame*, and it would have been no compliment to the maiden, that she was ready to come into the presence of Achilles with an unblushing cheek. But the use of διὰ and a genitive, particularly after verbs of *motion*, is so common in the Tragedians, and is in fact a form of which they are so remarkably fond, that every scholar will remember a number of instances to confirm the common reading; it implies, *Aderit cum verecundia vultum habens ingenuum*. Brunck (on Bacch. 441. Κάγω δι' αἰδοῦς εἶπον) explains this form thus, "Nomina cum præpositione διὰ constructa, cognatorum adverbiorum vicem plurima sustinent, et in ea resolvi debent." Elmsley there cites Bacch. 212. Πενθεὺς πρὸς οἴκους ὅδε διὰ σπουδῆς περᾶ. Soph. Œd. T. 807. Παίω δι' ὀργῆς. Nevertheless he approves Porson's conjecture, but I think without due consideration. Hermann adopts a construction borrowed from Barnes, placing a comma after ἤξει.

v. 897. Ἡ μὴ παρούσης, ταῦτά τεύξομαι σέθεν;] ταῦτα Aldus, ταῦτά eadem Markl. The note of interrogation is from Heath. Elmsley (Heracl. 44.) proposes an entire reformation of this passage, and gives the next line, not to Achilles but, to Clytemnestra, reading, Εἰ δ' ἡ παρούσα ταῦτά τεύξομαι σέθεν, Μενέτω κατ' οἴκους. σεμνὰ γὰρ σεμνύνεται. Ὅμοῦ θ', ὅσον γε δυνατόν, αἰδεῖσθαι χρεών. I could propose an emendation more to my mind; but I leave this line untouched, except as above stated, because I have suspicions, and no trifling ones, of its integrity. In the first place it is absolutely useless, and contributes nothing to the appeal of the Queen; while the reply of Achilles, μενέτω κατ' οἴκους, would come with more propriety after the preceding line. Therefore, even if this verse were pure and faultless, still the dialogue would be a gainer by its absence. But the language is *not* free from exception. I doubt whether Euripides would have used μὴ παρούσης independent of the genitive with which it agrees. In cases of a genitive absolute, I think that the noun or pronoun should be expressed, since it must almost always be emphatic; the sentence therefore requires κείνης μὴ παρούσης. Nevertheless the Greek of this versæ is so much better than those which I have ejected, that I cannot attribute it to the same interpolator whose heavy hand has inflicted so much dreary dullness upon this beautiful Tragedy. I

dismiss the line therefore, only noticing, that instead of ἡ μὴ, most MSS. have either ἰδοῦ or ἰδούς: on which variation those who desire to correct the verse, must found their conjectures.

v. 899. "Recte Bremius intellexit sensum hunc esse: *sed tamen non ultra quam res patitur verecundum esse oportet.*" Hermann.

v. 902. ἀργὸς ὦν τῶν οἰκοθεν] There is a similar construction of ἀργὸς in Æsch. Th. 407. Αἰσχροῦν γὰρ ἀργός, μὴ κακὸς δ' εἶναι θέλει.

v. 904. All the authorities give εἴ τ' ἂν. ἦς. I have altered ἦς to ἦν, and consider ἀνικέτευτος to be a passive verbal, like ἀδώρητος Hec. 42. οὐδ' ἀδώρητος φίλων ἔσται πρὸς ἀνδρῶν. This seems greatly preferable to Hermann's ἦσθ', or Vossius's ἦν τ' ἦς.

v. 907. Ὡς ἐν γ' ἀκούσας ἴσθι μὴ ψευδῶς μ' ἐρεῖν] Elmsley (on Med. 580) illustrates this construction by similar instances: the more ordinary syntax would be ἴσθι μὴ ψευδῶς μ' ἐροῦντα. Among other quotations are, Tro. 916. ἄ σ' οἶδα διὰ λόγων ἰόντ' ἐμοὶ Κατηγορήσειν. Soph. Electr. 616. Εὐ νυν ἐπίστω τῶνδ' ἐμ' αἰσχύνην ἔχειν.

v. 908. Ψευδῇ λέγων μὲν, καὶ μάτην ἐγκερτομῶν] All the copies have ψευδῇ λέγων δέ: I have substituted λέγων μὲν, as the sentence seems to require the opposition of μὲν and δέ. Matthiæ however, mentions γὰρ as the emendation of Hermann, who does not introduce or allude to it in his own edition. If the reader prefers the latter particle, I interpose no objection.

v. 910. Ὀναίο, συνεχῶς δυστυχοῦντας ὠφελῶν] Hermann prints συνετῶς, which sounds feeble; and no fault is alleged against the common reading συνεχῶς.

v. 911. Commonly ἄκουε δὴ νῦν. Barnes gives δὴ νυν, which is unquestionably right. ἄκουε δὴ νυν occurs in v. 1042, and elsewhere. On the subject of the enclitic νυν, and its various usages, there is a full and discriminating discussion in an article of the *Philological Museum*, Vol. i. p. 227. a paper of uncommon learning and judgment, which I have heard attributed to Mr John Wordsworth: the following note applies to the present combination of particles: "Our younger readers must be careful to distinguish between δὴ νυν with an imperative and δὴ νῦν or νῦν δὴ with an indicative. Dr Elmsley has confounded the uses of these adverbs in his note on Soph. Aj. v. 994. Ὅδός θ' ὁδῶν πασῶν ἀνάσασα δὴ Μάλιστα τοῦμόν σπλάγχνον, ἣν δὴ νῦν ἔβην. In δὴ νυν

after an imperative, *νυν* is always enclitic; in *νυν δὴ* or *δὴ νυν* with an indicative, it always bears the meaning of time. See Dr Monk, Hippolyt. 233. *νυν δὴ μὲν ὅρος βάσ' ἐπὶ θήρας Πόθον ἐστέλλον.* Heindorf. on Plat. Charmid. p. 66. *ἃ δὴ νυν ἐγὼ ἔλεγον,* and on Gorg. p. 7. *Καὶ γὰρ δὴ νυν αὐτὰ ταῦτα ἐπηγγελλόμεν.* As a general rule we may remark, that *νυν*, when it is placed after the verb, is almost always an enclitic."

v. 913. Aldus and the other old Edd. have *Πείθωμεθ' αὖτις πατέρα βέλτιον φρονεῖν.* Scaliger and Reiske proposed *πείθωμεν*: this is confirmed by the MSS. which vary between *πείθωμεν*, *πείθομεν*, and *πείθωμεθ'* with *πείθωμεν* interlined. *αὖτις* remained in the text, I believe, till Matthiæ altered it to *αὐτίς*. But that word would at all events be useless to the sentence. I have by the change of a letter given *αὐτῆς*, which seems almost necessary: Achilles could hardly apply to Agamemnon the word *πατέρα*, except in a sentence where some mention or allusion was made to his daughter.

v. 915. All editions have *Ἄλλ' οἱ λόγοι γε καταπαλαίουσιν λόγους.* Although no difficulty has hitherto been started about the article used with *λόγοι*, yet it appears to me not only unnecessary, but destructive of the sense. As Achilles means to express a proverbial truth, I have not hesitated to alter *οἱ* into *οὖν*, which is an appropriate particle: and the use of *γε* after *ἄλλ' οὖν*, another word being interposed, is habitual with the Tragedians.

v. 916. Commonly *τί δὲ χροῖ με δρᾶν*, in violation of the metre. Reiske and Markland, *ὅ τι δὲ χροῖ.* Scaliger *χρεὼ* for *χροῖ.* Hermann *χρεῶν*, which I have adopted.

v. 918. *Ἄν δ' ἀντιβαίνειν vulgo.* Markland prefers *ἦν δ' ἀντ.* *propter sonum, cujus in his rebus magna habenda est ratio.* A better reason might be urged in favour of the change, that *ἀν* is not used by Attic writers simply for *ἐάν*.

v. 919. Aldus and other editors give *Εἰ γὰρ τὸ χρῆζον ἐπίθετ'*, which is evidently corrupt. The MSS. however have distinctly *εἴη γὰρ*, thereby showing the origin of the corruption: the Aldine appears to have changed *εἴη* into *εἰ* on account of the metre. I conceive therefore that the original reading was *καὶ δὴ*, for let us suppose, and that *εἴη γὰρ*, being superscribed as the interpretation, was in process of time taken into the text in place

of the true words. *Kai dh* is commonly used in this sense; Med. 387. *Kai dh tethnâsi tis me dêxetai pôlis*; Hipp. 1011. *Kai dh tō sôphron tounon ou pithai s' isws*. I have further changed *êpithet'* into *êpithen*, the sense being, *For suppose that your entreaties have persuaded him*. Different alterations have been proposed, which seem much more violent; as *peiseta'* Hermann, *tō chreston peiseta'* Blomfield.

v. 921. *Kagw t' ameinon pros philon ghenhsomai*] Needless changes have been made in this line: *ameinon pros philon*, *better conducted towards a friend*, as Alcest. 445. *oud' ameinon eis em'*.

v. 922. *ta pragmata*, *publica negotia*, as in v. 287.

After v. 923. I have ejected a line, which, while it mars the construction of the sentence, exhibits as much as any that can be found, marks of the Interpolator's handy-work, *Kalws de kranthenton, pros hdonhn philois*. It was inserted from a notion that the period ended, or ought to end, with *sthenai*. The words *kalws kranthenton* are translated *rebus bene perfectis*; but I do not believe they could be so used; see note on v. 897. Nor even if *twn pragmatwn* or *twnde* were expressed, am I sure that they would bear such a sense. Perhaps the reader will feel what those words really imply, if I quote two lines of our author, Heracl. 605. *ws oute toutois hdomai, pepragmenois, Kreshmou te mh kranthentos, ou biwsimon*. Moreover, I do not admit that *pros hdonhn philois* would have been used by a Tragedian to signify *grata amicis*. In regard to the versification, the line is destitute of all harmony, and violates a rule which is observed, by Euripides at least, with very few exceptions: it is divided into two equal parts, without the *quasi-cæsuræ*, and the second half begins with a word not attached to the preceding, but which might commence a sentence. See this matter explained and illustrated by Elmsley on Suppl. 303. (*Class. Journ.*) The text of this play contains but one instance of such a formation (v. 227) and that line is not so inharmonious as the present.

v. 926. **Hn d' au ti mh prassomen wn egw thelw*] The editions have *hn d' autà* and *'an egw thelw*. As *an* is plainly out of place, Hermann gives *ws e. th*. I have some confidence in my own emendation, *au ti* and *wn e. th*. This construction, though common, has been often misapprehended by the transcribers of manuscripts, and thus *'an* or *an* has been substituted for *wn*. This

happened, as already noticed, in v. 637. The arrangement of the words is one familiar to the Tragedians. Compare Phœn. 770. *εάν τι τῆς τύχης ἐγὼ σφαλῶ*. Iph. T. 513. *Ἄρ' ἄν τι μοι φράσεαις ὦν ἐγὼ θέλω*;

v. 929. *φυλάζομεν* is Markland's emendation for *φυλάσσομεν*. I had intended to place a comma at the end of this line, and a larger stop after *ὄχλου* in v. 931.

v. 934. *ἔσται* for *ἔστιν* Markland.

v. 935. 6. *Εἰ δ' εἰσὶ θεοί, δίκαιος ὦν ἀνὴρ σύ γε Ἑσθλῶν κυρήσεις· εἰ δὲ μὴ, τὶ δεῖ πονεῖν;*] *ἔσθλων*. *scil. θεῶν*. The translations are erroneous in rendering *ἔσθ*. *κυρ. bona consequeris*. Compare Ion. 1269. *Ἑσθλοῦ δ' ἔκυρσα δαίμονος*.

v. 937—940. *Τίς ἄρ' ὑμέναιος διὰ λωτοῦ Λίβυος, Μετά τε φιλοχόρου κιθάρας, Συρίγγων θ' ὑπο καλαμοεσσᾶν ἔστασεν ἰακχάν*] Markland calls this chorus, *omnium in Euripide, mea quidem opinione, pulcherrimum et suavissimum*, and laments that the opening lines should be so defaced by corruptions; one, however, he produces himself, by writing *τίν'* for *τίς*. The fact is that he has taken a wrong view of the passage, thinking *ὑμέναιος* to be *Deus Hymenæus*. Æmiliius Portus had better comprehended it: he perceived that we must either read *τίν' ὑμέναιον.....ἔστασαν*, or *τίς ὑμέναιος.....ἔστασεν ἰακχάν*; *What was that nuptial song that raised its strains?* Markland properly proposed *ἰακχάν* for *ἰαχάν*, on account of the metre, as well as *καλαμοεσσᾶν* for *καλαμώεσσαν*. Matthiæ retains the latter word; but the reader will observe that, as the two other instruments, the *flute* and the *lyre*, which were the accompaniments of this song, have their respective epithets, the *pipes* also are entitled to theirs; and his defence of *καλαμώεσσα ἰακχά* fails, since *ἰακχά* applies not to the syrinx only, but to the whole band. The first line is the only Choriambic which I recollect in this play: it is however a measure somewhat akin to the *Glyconeus Polysch.* which abounds in this as well as the three other chorusses, and which always ends with a Choriambus.

v. 943. Every edition has *Περίδες ἐν δαιτὶ θεῶν*, in violation of the measure. I have changed it into *ἐπὶ δαιτὶ*, *at the feast*, which is distinguished from *ἐπὶ δαῖτα*, *to the feast*, in v. 961. The line thus becomes *Glyc. Polysch.* like the antistrophic v. 965.

v. 947. For *μελῳδοί* Elmsley (Heracl. 752) proposes *μελῳδοῖς*, to which I make no other objection but that all authority is in fa-

vour of the nominative, and that the word is generally, if not always, applied to persons. He properly reads *αχήμεσι* for *ιαχήμεσι*. The verse, which is commonly divided into two, is an antispastic of the class noticed in v. 168.

v. 948. Aldus *ἐν ὄρεσι κλύουσαι*. I have adopted *ἀν' ὄρεσι* from a Paris MS. Matthiæ does the same, observing that this is *exquisitius*: one of the Paris MSS. which I collated has *κλύουσαι*, the other *κλείουσαι*, which was first introduced by Brodæus. I have printed *κλέουσαι*, the emendation of Monk (on *Alcest.* 459. *ἐν τ' ἀλύροις κλέοντες ὕμνοις*) Hermann adopts the same; he also gives *ὄρος*, on account of *ἀνά*: but that preposition frequently governs a dative in poetry, as we may see in v. 659. and 959.

v. 955. Instead of *λευκοφαῆ*, another word *λευκοφανῆ* was introduced, I believe by Portus, and held its place in some editions.

v. 956. *Εἰλίσσόμεναι κύκλῳ*] *κύκλῳ* is Heath's emendation for *κύκλια*. It suits the verse rather better than *κύκλια*, and seems to be on other accounts more probable.

v. 957. *Πεντήκοντα κόραι Νηρέως γάμους ἐχόρευσαν*] *Νηρέως* for *Νηρήος* is the emendation of Seidler (*De Vers. Dochm.* p. 261) He adopts however Heath's arrangement of the verses, which is very erroneous. The Strophe concludes with a Glyconean and Pherecratean. *Νηρήος* seems to have been put in by a transcriber, who remembered the passage of Hesiod which our Poet had in his eye, *Theog.* 263. *Αὐται μὲν Νηρήος ἀμύμονος ἐξεγένοντο Κούραι πεντήκοντα, ἀμύμονα ἔργ' εἰδυῖαι*. See *Iph.* T. 427. also *Andr.* 1268.

v. 959. *Ἀνά δ' ἐλάταισι, στεφανώδει τε χλόα*] The translation is *Cum abiegnis vero telis et gramineis coronis turba venit equestris Centaurorum*. It may be doubted whether Euripides intended in this play to countenance the vulgar fable of the monstrous nature of the Centaurs; he rather represents them as a tribe of rude horsemen. In v. 828. he distinctly calls Chiron, one of their number, *ἀνὴρ εὖσεβέστατος*. See his account of this race in *Herc. F.* 364. *Τάν τ' ὀρεινόμον ἀγρίων Κενταύρων ποτὲ γένναν Ἐτρῶσεν τόξοις φονίους Πεύκαισιν ὅθεν χέρας Πληροῦντες χθόνα Θεσσαλῶν Ἰππείαις ἐδάμαζον*. In that play, however, the epithet *τετρασκελής* is twice applied to them v. 181, 1272.

v. 961. The credit of discovering that the actual terms of the supposed Epithalamium are contained in the following lines,

belongs to Tyrwhitt, who communicated this remark in conversation to Musgrave, and pointed out the very words sung by the Thessalian maids, as they are marked with a dotted line in my text. Hermann tries, but I think tries in vain, to unsettle this opinion of the passage, which has been held by scholars for the last sixty years. He makes the words, *μάντις ὁ Φοῖβος, ὁ Μουσῶν τ' εἰδὼς γεννάσεις Χείρων ἐξονόμαζεν*, part of the recited nuptial song; and renders *Μουσῶν εἰδὼς γεννάσεις*, a *Musis generationes edoctus*. I doubt however whether he will find the noun *γέννησις* in any poet whatever; certainly not in a Tragedian.

v. 965. It used to be written *παῖδες αἱ Θεσσαλαί*, the article having been inserted by some one who thought he could thereby make an agreement of measure with the Antistrophe. It was properly erased by Heath.

v. 966. All the editions give *Μάντις ὁ Φοῖβος*, the MSS. *μάντις δ'*. I have inverted the words, and written *Φοῖβος ὁ μάντις*, the order generally adopted in such a form;—as *Κάλχας ὁ μάντις* v. 88 and 858. *Πάρις ὁ βούκολος* v. 176. *Ὁ Φοῖβός θ' ὁ μάντις* Iph. T. 1128. Markland next alters *μουσῶν* to *Μοιρῶν*, but without good cause. *ὁ μουσῶν εἰδὼς* is not a *Musis edoctus*, but *literarum sciens*, as in Hipp. 454. *εἰσὶν ἐν μούσαις αἰεὶ*. *γεννάσεις* signifies *paries*.

v. 968. *Vulgo* ἐξωνόμασεν. I have followed Markland in writing *ἐξονόμασεν*, *propter metrum*, though that word involves a double licence. But I should have done better had I given *ἐξονόμαζεν*, as I conceive that the Poet has a direct view to the expression so frequent in Homer, *ἔπος τ' ἔφατ' ἐκ τ' ὀνόμαζεν*. L. Dindorf, *ἐξονόμηεν*. Hermann, *ἐξονόμαζεν*. I do not believe that either of those forms was used by the Tragedians.

v. 970. In order to clear the construction, a comma may be placed after *Πριάμοιο*, or, if the reader prefers, after *κλεινάν*. *γαῖαν* for *πόλιν*, as in v. 455. *Ἀναρπάσουσι καὶ κατασκάψουσι γῆν*. Respecting the use by the Tragedians of Ionic genitives in *οιο*, see Professor Monk's note on Alcest. 126. I do not think him right however in giving *Αἶδαο* in that line, and I prefer Hermann's reading *Αἶδα τε πυλῶνας*.

v. 972. Instead of *περὶ σώματι* Canter conj. *περιζώματι*. But Markland observes that Euripides had a reference to Homer, *Ἀνταρ ἐπεὶ ῥ' ἔσσαντο περὶ χροῖ νώροπα χαλκόν*.

v. 973. Ὀπλων Ἡφαιστοπόνων Κεκορυθμένος ἔνδυτ' ἐκ Θεᾶς μητρός δωρήματ' ἔχων] As the Homeric participle here adopted, κεκορυθμένος, is always used in Homer with a dative, Schaefer (on Bos p. 467) suggests doubtfully, that the preposition ὑπὸ is understood before ὄπλων, *si tamen hic aliquid subaudiendum*. However plain the meaning, it cannot be denied that there is some ambiguity in the construction of this sentence. Whenever κεκορ. is applied by Homer to a person, it is in the phrase κεκορυθμένος αἰθοπι χαλκῷ, *helmeted with bright brass*; and ἔνδυτα (or rather ἐνδυτὰ) *the covering*, ought, according to the usage of our Author, to be joined with ὄπλων. See Elmsley on Bacch. 745. It would seem then that the order of the words in construction is, ἔχων ἐνδυτὰ χρυσέων ὄπλων Ἡφαιστοπόνων (δωρήματα ἐκ θεᾶς μητρός Θέτιδος) κεκορυθμένος *scil. κόρυθι* Ἡφαιστοπόνῳ. All difficulty will cease if, instead of κεκορυθμένος, we suppose καὶ κόρυθος to be read in the context; for the participle seems to be the representative of those two words.

v. 978. Instead of γάμον Hermann gives γάμων.

v. 979. Commonly Νηρηίδος. Herm. Νηρηίδος τ'. I have adopted Νηρηίδων, the emendation of Heath. "Pro Νηρηίδος conjicerem cum Heathio Νηρηίδων, ut δαίμονα πρῶτον μακάρων, Bacch. 377. et Ἀχιλλέα πρῶτον Ἑλλάδος Andr. 1237. *Primis urbis*, Horat. Epist. i. 20. 23." Markland.

v. 981. Σέ δ' ἐπὶ κᾶρα Στέψουσι καλλικόμαν Πλόκαμον Ἀργεῖοι] Markland writes, "Sequitur Σέ δ' ἐπὶ κᾶρα &c. quasi dixisset, *tales erant Thetidis nuptiæ: Tu vero, O Iphigenia, coronaberis, non ut sponsa, sed ut victima*. Hic est sensus satis planus: sed constructionem et versionem non præstabo istorum, ἐπὶ κᾶρα στέψουσι καλλικόμαν πλόκαμον." There is not the least difficulty in either 'construction' or 'version.' στέψουσι has after it two accusatives, σέ and πλόκαμον, a syntax of the commonest nature both in Greek and Latin. The reader may however be surprised at the abruptness of the transition by which Iphigenia is now addressed. I suspect that something has been lost from the beginning of this Epode, and that the first words have been rubbed off, or destroyed by damp: a suspicion corroborated by the metre of v. 981. σέ δ' ἐπὶ κᾶρα, which sounds like the latter half of a Glyconeian, as if it had been written ὦ δύστηνε, σέ δ' ἐπὶ κᾶρα, or ὦ τάλαινα —,

though it must be confessed that such an order of words is unusual, and that we should rather expect, *σέ δ', ὦ πάρθεν',* or *σέ δ', ὦ τλάμων, ἄρ' ἐπὶ κάρα.* Potter seems to have thought that the line ought to be supplied in some such manner, for he translates it, *But thee, unhappy maid, thy head With flowery garlands Greece shall crown.*

v. 983. After Ἀργεῖοι, the MSS. and old editions proceed thus, γ' ἀλιᾶν ὥστε πετραίων ἀπ' ἀντρων ἐλθοῦσαν ὀρέων μόσχον ἀκήρατον. Instead of γ' ἀλιᾶν, which is a glaring corruption, Scaliger discovered the true word to be βαλιᾶν, and joined it with μόσχον. Several editors have adopted this suggestion, rendering it, *maculosam juvencam.* I have inserted the word ἔλαφον in the text, for several concurring reasons. 1. βαλιά is a common epithet of ἔλαφος, but not so of μόσχος. Hec. 88. Εἶδον γὰρ βαλιᾶν ἔλαφον λύκου αἵμονι χαλᾷ. Hipp. 218. Βαλιαῖς ἐλάφοις ἐγχριμπτομένη. 2. If all the words cited be referred to μόσχον, the sentence is overloaded and embarrassed. 3. It is most likely that the Chorus, when comparing the treatment of Iphigenia to that of an ordinary victim, would not forget that animal which, as the fable says, the goddess herself supplied as the most appropriate substitute on her altar. 4. The metres, as they stand in all the editions, are not reconcilable with those of the rest of this chorus, or with any others used by our author; whereas, by the insertion of ἔλαφον, and of ἦ before μόσχον, the verses become at once assimilated to the prevailing measure of the chorusses of this play. Professor Hermann holds quite a different opinion, and thinks that he has set all right by giving τὰν ἀλιᾶν, and construing thus: Ἐπιστέψουσι σέ, *inquit,* τὰν ἀλιᾶν ἐλθοῦσαν, ὥστε μόσχον ἀκήρατον ἀπὸ πετραίων ἀντρων ὀρείων. Although I entertain many objections to this proposition, I shall mention only one: ἀλία may be a good epithet for a sea-goddess, but Iphigenia had not come from the sea, nor had the Chorus reason to suppose that she had ever been on that element in her life.

v. 985. I have given ὀρείαν for ὀρέων, a word for which it might be easily mistaken, and have inserted ἦ for the reasons already stated. Both sense and metre repudiate ὀρέων: Hermann changes it to ὀρείων: the reader must decide.

v. 987. Βρότειον αἰμάσσοντες λαιμόν] This line cannot be reconciled to any metre with which I am acquainted; it also seems unnecessary and intrusive. I do not insinuate that it is the offspring of the interpolator, for the words are not likely to be his; but I do think it very probable that they were taken from some passage of our author, now lost. The reader will observe that the *part. pres. αἰμάσσοντες* does not suit the context*.

v. 988. All editions have οὐ σύριγγι τραφεῖσαν· οὐδ' ἐν ροιβδήσει βουκόλων, and it is rendered *non ad fistulæ sonum nutritam, neque ad cantum pastorum*. Whereas ροιβδήσις denotes not the songs of the herdsmen, but the lowing of the herds: I have therefore given βουκολιών, which restores both sense and verse. Apollon. Rh. i. 627. Βουκολίαι τε βοῶν, *armenta boum*.

v. 990. Aldus and the Edd. παρὰ δὲ μητέρι νυμφοκόμον Ἰναχίδαις γάμον, the two last words being rendered *uxorem alicui Argivorum*. Markland seems to have perceived that νυμφοκόμος was a proper epithet not of the bride, but of the mother; the word is in fact synonymous with νυλφαγωγός, which Clytæmnestra applies to herself in v. 528. I have therefore given π. δ. ματρὶ νυμφοκόμῃ, and have placed marks of hiatus in the following line. Without the insertion of a word of two syllables the metre cannot stand, and such an epithet as κλεινόν, or κεδνόν, would raise the spirit of the sentence, while it restored its harmony. Ἰναχίδαις γάμον, as Hec. 352. Βασιλεῦσι νύμφη.

v. 992. In all the copies the following lines appear,

ποῦ τὸ τᾶς αἰδοῦς,
[ἦ τὸ τᾶς ἀρετᾶς δύνασιν ἔχει
σθένειν τι πρόσωπον]
ὅποτε τὸ μὲν ἄσεπτον, &c.

What is placed between brackets seems the production of the interpolator; nevertheless, I have retained πρόσωπον, from my unwillingness to eject any word which might by possibility belong to our Poet. The interpolator has not given himself the trouble of looking beyond the next two lines for the other words of his addition to the chorus; and consequently he is, if possible, more

* Possibly such a sentence as the following might have existed in a lost Tragedy, or in the lost speech of Diana at the conclusion of the Iphigenia:

βρότειον αἰμάσσοντες ἀμφήκει ξίφει
λαιμόν.

offensive and more flat than usual. The repetition of words is by no means the whole, or the worst part of the impeachment to which these two lines are exposed: could the language bear δύνασιν or δύναμιν ἔχει σθένειν τι?

v. 993. τὸ ἄσεπτον, *scil.* ἀσέβεια.

v. 994. There is no necessity for the final ν in κατόπισθεν.

v. 997. Καὶ κοινὸς ἄγων βροτοῖς Μή τις θεῶν φθόνος ἔλθῃ;] The common interpretation of this line is correct, *Et commune periculum mortalibus impendit, ne qua Deorum invidia veniat*. Respecting θεῶν φθόνος, see the note of Monk on Alcest. 1154, where this line is cited with ἔλθοι for ἔλθῃ, probably by mistake. Matthiæ and Hermann are resolved to find meanings for this sentence never thought of by the Poet. The former explains it, "homines communiter in eo elaborant, ne dii, nimis hominis excellentiæ invidentes, eam evertant." The latter reads καὶ μὴ κοινός, &c. *et non commune certamen hominibus est, ne deorum accedat indignatio*. ἄγων here implies *risk or danger*; it is needless to quote instances of a signification so common.

v. 999. 1000. I have taken out of the text five verses intervening between these two; the reader will find them at the bottom of the page, and when he has perused them, he will immediately acknowledge that the speech of Clytæmnestra is much improved by their absence. I believe, indeed, that few people ever read this Tragedy without feeling that those flat and useless lines constitute a poor exordium of this highly interesting scene: but I am the first writer who has ever hinted a suspicion of their being an interpolation; while the latest editor, Hermann, exerts all his ingenuity and subtilty to extract sense out of the most desperate of them. They seem to have been intruded in order to introduce Iphigenia, who, according to Euripides' intention, does not come upon the stage till v. 1016. But it is not merely the insipidity and unfitness of the verses upon which I ground my objections: their language betrays their origin. The translators have, it is true, endeavoured to give a sense in Latin which might be suitable to the occasion; but on examination the Greek words will not be found to bear the meaning with which their indulgent interpreters have invested them. Thus, πολλὰς ἰεῖσα μεταβολὰς ὀδυρμάτων is rendered *emittens multas variationes gemituum*; but where could they find any thing like μεταβολαὶ ὀδυρμάτων in such a sense? Θάνατον ἀκούσας ὃν πατὴρ βουλεύεται

is translated *postquam audivit de morte, quam pater molitur*; but in Greek this sense would require *φόνον* and *βουλεύει*. Then *μνήμην δ' ἄρ' εἶχον πλησίον βεβηκότος Ἀγ. τοῦδ'* is made to assume this meaning, *Feci autem mentionem prope accedentis Agamemnonis hujus*; but *ἔχειν μνήμην* does not mean *facere mentionem*; it bears a far different sense, *memoriam servare*, as in v. 1126. *Matthiæ* hints at this last difficulty; he says, "*Clytæmnestra haud dubie dicere voluit, sentire mihi videor venientem Agam. Quomodo pro hoc dici potest μνήμην εἶχον (s. ἐμνήσθην) Ἀγ. πλησίον βεβηκότος?*" *Hermann* thinks to remove the scruple thus, "*Non videtur (Matthiæ) ad ἄρα attendisse. Exierat Clytæmnestra ut opperiretur Agamemnonem. Jam eum conspiciens, vidensque se bene meminisse quo tempore ille redire debuerit, atque ergo, inquit, commemineram eum prope huc adventare.*" An interpreter, who can make his way through such a difficulty as this, will scarcely find anything in language to arrest his course. All such ingenuity however, is here misplaced: *Clytæmnestra* had no excuse for speaking of her *memory* on this occasion; *Agamemnon* had not intimated any time for his return, he had not been absent from the scene such a length of time, as could justify the words of the interpolator (borrowed from another play) *χρόνιον ἀπόντα*, and it may be recollected that he and his wife had parted in ill-humour, v. 649. And though *Hermann* alters the translation of *βεβηκότος* from *accedentis* to *adventantis*, yet I apprehend he will find it almost as difficult to justify the latter as the former version of that participle. I will detain the reader no longer with an exposure of this forgery; the traces of which if he does not perceive after what has been said, all arguments will be unavailing. I will only add that *πόσιν* in v. 999 was substituted for some word which was construed with *Ἀγαμέμνονος*. I have printed *δέμας*, as being a periphrasis common with our Author (see *Hec.* 712. *Ἀλλ' εἰσορῶ γὰρ τοῦδε δεσπότου δέμας Ἀγαμέμνονος*) though some perhaps, from the greater similarity of the words, may prefer *πόδα*, which is equally Euripidean (see *Orest.* 1215. *παρθένου δέχου πόδα*). It must be remarked too that the translators, in order to reconcile the beginning of this speech with what follows, render *προσκοπούμενη* *prospectura*, while it really signifies *prospiciens*.

v. 1002. *ἐν καλῷ*, *opportunitely*, as *Heracl.* 971. *Orest.* 572. *εἰς καλὸν* *Here.* F. 728. *Soph.* *Ced.* T. 78.

v. 1005. Τί δ' ἐστὶν οὗ σοι καιρὸς ἀντιλάζυται;] This line is greatly mistaken by the translators: it means literally, *And what is it, on which your opportunity (or convenience) seizes?* See v. 1122. Γένειον, οὗ νῦν ἀντιλάζυμαι χερσί.

v. 1007. Commonly ἡντρεπισμέναι.

v. 1008. Προχύται τε, βάλλειν πῦρ καθάρσιον χεροῖν] It was written πῦρ καθάρειον ἐκ χερῶν: Reiske restored καθάρσιον: Markland intimated that ἐκ should be erased, and in fact one Paris MS. does omit it. χεροῖν is from Musgrave. This preparation for the sacrifice is again mentioned in v. 1349. αἰθέσθω δὲ πῦρ Προχύταις καθαρσίοισι. Hermann cites Electr. 801. Ἄλλοι δὲ πῦρ ἀνῆπτον, ἀμφὶ τ' ἐσχάρας Λέβητας ὥρθουν· πᾶσα δ' ἐκτύπει στέγη. Λαβῶν δὲ προχύτας μητρὸς εὐνέτης σέθεν Ἐβαλλε βωμούς.

v. 1013. Χώρει δὲ, θύγατερ, ἐκτός· οἶσθα γὰρ πατρὸς] δὲ is omitted in three MSS. Canter proposed πάρος for πατρὸς, by which it is evident that he did not comprehend the construction of the latter. Understand περὶ, as in Soph. Ant. 1182. Ἡ τοι κλύουσα παιδός. Electr. 317. τοῦ κασιγνήτου τί φής;

v. 1014. Πάντως ἂ μέλλει· χυπὸ σοῖς πέπλοις ἄγε] Commonly μέλλει γε. Gaisford was the first to erase γε. Markland proposed πάνθ' ὅσα γε μέλλει, but without any necessity. σοῖς, for τοῖς, is from Matthiæ.

v. 1017. πρὸ τῆσδε, for πρὸς τῆσδε. The author of this emendation is Joshua Barnes; it is confirmed by some of the MSS. πρὸ is *on behalf of*, as Alcest. v. 336. θάρσει· πρὸ τῆσδε γὰρ λέγειν οὐχ ἄζομαι.

v. 1018. Τέκνον, τί κλάεις, οὐδ' ἔθ' ἠδέως ὀράς] Commonly οὐδέ θ': Reiske first proposed the correction οὐδ' ἔθ'. Markland ἠδέως μ' ὀράς, which I wish that my text had adopted. I have no example to justify the use of ἠδέως ὀράς for ἠδέως βλέπεις, and when we consider that the latter would have suited the verse quite as well, it is less probable that the Poet should in this single case use ὀράν without an accusative. Hermann however defends it, rendering οὐχ ἠδέως ὀράς, *non suaviter prospicis*.

v. 1020. 1. Φεῦ. τί ν' ἀν λάβοιμι τῶν ἐμῶν ἀρχὴν κακῶν; Ἄπασι γὰρ πρῶτοισι χρήσασθαι πάρα] Till lately these lines were given to Iphigenia. Bremius seems to have been struck

with the impropriety of her commencing a regular speech in the midst of her tears and agitation, and he therefore suspected the lines to have been borrowed from some lost Tragedy. Matthiæ, after much balancing, agrees with this theory; he objects to giving the lines to Clytæmnestra, in whose mouth they are perfectly appropriate, and who had just intimated her determination to speak at length, because having once made an exordium she does not proceed till after much interruption. But this very interruption shows the art and judgment of the Tragedian, and increases the pathos and interest of the scene. The Vict. MS. assigns them to Clytæmnestra, so does Hermann, and as I learn from his note, others have recently done the same.

After these lines there follows one of the Interpolator's, *Κάν ὑστάτοις, κὰν μέσοις πανταχοῦ*, to which the Editors have in vain laboured to give any rational meaning, although no one of them seems to have doubted its integrity. This intrusion at such a moment is more than usually offensive. The author of the line seems to have misunderstood that which precedes, *ἅπασι γὰρ πρῶτοις χρήσασθαι πάρα*, and to have thought that something more was wanted to comprise all the complaints of the speaker. The truth is this: it is common at the commencement of an oration to express hesitation as to what subject shall have precedence, as Agamemnon says in v. 365. *ἄρξομαι πόθεν*; Here Clytæmnestra does the same; *What*, says she, *shall I take up as the beginning of my grievances? for they crowd upon me all together, as fit subjects for an exordium.*

v. 1022. *Τί δ' ἔστιν; ὥς μοι πάντες εἰς ἐν ἤκετε, Ξύγχυσιν ἔχοντες καὶ παραγμὸν ὁμμάτων*] Markland takes away the interr. after *ἔστιν*; and translates *τί δ' ἔστιν ὥς*, *Quid vero est quare*, &c. But there is no fault in the common punctuation; *ὥς μοι πάντες* &c. is an exclamation, *πάντες* implying Clytæmnestra, Iphigenia, and the attendants who are supposed to accompany the latter out of the house.

v. 1024. *Εἰφ' ἂν ἐρωτήσω σε γενναίως, πόσι*] The translations have *quæ te interrogabo*. *ἐρωτήσω* is not the future, but the aorist subjunctive: Potter's version is more scholarlike, *Answer me what I ask, with honest truth.*

v. 1025. *Οὐδὲν κελυσμοῦ δεῖ σ' ἐρωτᾶσθαι θέλω*] Ald. *οὐδὲν κέλευσμά οὐ δεῖ γ'.* One of the Paris MSS. has *οὐδὲν*

κέλευσμί' οὐ δεῖ γ' ἐ. θ. the other οὐ δεῖ γ' ἐ. θ. both which readings exhibit attempts to give a new and affected turn to a plain sentence. Canter properly edited κέλευσμού. Markland proposed δεῖ μ', as Reiske had done before him (though the latter considered μ' as an elided μοι) and this reading meets the approbation of Porson and of Hermann. But I have no doubt that instead of δεῖ γ' Euripides wrote δεῖ σ'. Clytæmnestra had exhorted Agamemnon to give a sincere answer; he replies, *You have no need to use exhortations.* This is the reading of Dobree.

v. 1026. See note on v. 775.

v. 1027. Ἔα. τλήμονά τ' ἔλεξας, ὑπονοεῖς θ' ἂ μή σε χρή] Every copy has τλήμονά γ', which I have on my own responsibility altered to τλήμονά τ'. My reason is two-fold; 1st the particle γε, when used in this sort of dialogue, has generally the force of assent, which would here be unsuitable to the sense. 2dly, though the expressions δειν' ἔλεξας, θαύμαστ' ἔλεξας, γενναῖ' ἔλεξας &c. are common in the tragic dialogue, yet I do not recollect γε ever being attached to them.

v. 1028. The words ἔχ' ἥσυχος are wanting in all the editions before Markland, who found them in the MSS. Elmsley on Med. 537. cites other instances of the same phrase; and on Soph. CEd. Col. 315. gives several examples in which one or two words are interposed in the Iambic dialogue of the Tragedians, as distinct lines.

v. 1030. The old edd. have εἰκότα κλύεις, against both prosody and construction. Markland restored εἰκότ' ἂν κλύοις: the latter word is in the margin of Barnes' text.

v. 1031. Aldus has οὐκ, ἀλλ' ἐρωτῶ, i. e. *minime, sed interrogo.* Canter οὐκ, ἀλλ' ἐ. *minime, alia interrogo.* Barnes prints it correctly, οὐκ ἀλλ' ἐ. *non alia interrogo.*

v. 1032. In the old editions this line is thus dislocated,

ὦ πότνια τύχη, καὶ μοῖρα, καὶ δαίμων γ' ἐμός.

The credit of the restoration is due to Musgrave. The MSS. which fluctuate, all tend to confirm this reading. Porson's note is, "MS. apud Musgraviū δαίμων τ', qui optime legit ὦ πότνια μοῖρα, καὶ τύχη, δαίμων τ' ἐμός. Frustra Heathius et Marklandus legunt πότνα, quæ vox scenæ prorsus ignota est. Idem MS. delet καὶ ante δαίμων."

v. 1033. Κάμὸς γε, καὶ τῆσδ', εἰς τριῶν δυσδαιμόνων]

All the editions had κάμὸς τ', until Matthiæ properly printed κάμὸς γ': the meaning is, *aye, and mine too, and her's.*

v. 1034. There is an extraordinary variation in the first words of this line: Aldus has τίν' ἡδίκησαι; some MSS. τίμ' ἡδίκησε; others τίν' ἡμ' ἡδίκησε; (which means τίν' or τίμ') I have followed Matthiæ in printing τί δ' ἡδίκησαι; as being nearest to the Aldine; though it might have been τίς σ' ἡδίκησε; or τί σ' ἡδίκησα; or τίν' ἡδίκησα; which last is adopted by Hermann, who removes these two lines, placing them after v. 1031. I do not think his reasons for the transposition satisfactory.

v. 1035. Ὁ νοῦς ὃδ' αὐτὸς νοῦν ἔχων οὐ τυγχάνει] Porson quotes Cic. Att. VII. 3. *Causam solam illa causa non habet: ceteris rebus abundat.* Erasmus translates this line, *verum astus hic astu vacat, Atque ista calliditas profecto incallida est.*

v. 1037. The editions till very lately had Πάντ' οἶδα, καὶ πέπυσμ', ἃ σύ γε μέλλεις με δρᾶν. MSS. πέπεισμ'. Elmsley was the first who corrected it to πεπύσμεθ' ἃ σύ μ. μ. δ. The source of the corruption is evident; πέπυσμαι having been written for πεπύσμεθ' on account of οἶδα, the αι was supposed to be cut off, and then γε was, as usual, summoned to fill up the metre. Elmsley observes, "A similar change of numbers occurs immediately afterwards v. 1042, Ἄκουε δὴ νυν' ἀνακαλύψω γὰρ λόγους, Κούκέτι παρῳδοῖς χρησόμεσθ' αἰνίγμασιν. So also v. 436, Λάθοιμι τοῦτ' ἂν, ἀλλ' ἐκεῖν' οὐ λήσομεν (οὐ λήσομαι Aldus). v. 563, Ἀσύνετα νῦν ἐροῦμεν, εἰ σέ γ' εὐφρανῶ. v. 830, Καὶ τοῖς Ἀτρεΐδαις, ἣν μὲν ἡγῶνται καλῶς, Πεισόμεθ', ὅταν δέ μὴ καλῶς, οὐ πείσομαι (πεισόμεθα. Ald.)."

v. 1039. μὴ κάμνης λέγων continued, like the reading mentioned in the last note, to occupy every edition, at least as late as Matthiæ's, though it is as much opposed to syntax as that is to prosody. The Greeks said μὴ κάμνε and μὴ κάμης, but not μὴ κάμνης. It was corrected by Porson on Hec. 1166.

v. 1040. 1. Ἰδού, σιωπῶ· τὸ γὰρ ἀναίσχυντόν με δεῖ, Ψευδῇ λέγοντα, προσλαβεῖν τῇ ξυμφορᾷ] Thus were these two lines given in all the editions without scruple, till Elmsley (Q. R. viii. p. 230.) pronounced that we ought to read interrogatively τὸ γὰρ ἀναίσχυντον τί δεῖ, and to render it, *for why should I add falsehood to my other evils?* In this reading he is followed

by Matthiæ and Hermann, the latter of whom does not apprise the reader of his deviation from the received text. To me it appears not only unnecessary but injurious to the sense. The common reading is unexceptionable; only let it be recollected that *ψευδῇ λέγοντα* has the meaning of *εἰ ψευδῇ λέξω*, a common usage of the participle; see the same words in v. 908. and in v. 321. *ἄνομα δρῶντα κού δίκαια*, i. e. *εἰ δράσω ἄνομα*. The lines imply, *For I must, if I speak falsehoods, add to my misfortune the character of effrontery*. This might be spoken aside.

v. 1042. Commonly *ἄκουε δὴ νῦν*. Matthiæ corrected it. See the note on v. 911.

v. 1043. *Æsch. Ag. 1154. φρενώσω δ' οὐκέτ' ἐξ αἰνιγμάτων.*

v. 1044. *Πρῶτον μὲν, ἵνα σοι πρῶτα ταῦτ' ὀνειδίσω]* Every copy has *τοῦτ'*. I have given *ταῦτ'*, not only because *ταῦτα* and *τάδε* are more commonly used, even where one thing is implied, than *τοῦτο* and *τόδε*, but on account of *πρῶτα* in juxta-position. Compare v. 270. *Ταῦτα μὲν σε πρῶτ' ἐπῆλθον.*

v. 1045. All edd. before Markland have *ἔγήμες*, a barbarous word, which, Elmsley thinks, borrowed its termination from *κάλαβες* in the same line.

v. 1046. *Τὸν πρόσθεν ἄνδρα Τάνταλον κατακτανών]* "*Τάνταλον*, Thyestæ filius fuit. Vid. Pausaniam ii. 18. 22." *Musgrave*. This incident is opposed to the authority of Homer II. A. 113, where Agamemnon says, *καὶ γὰρ ῥα Κλυταιμνήστρης προβέβουλα Κουριδίης ἀλόχου*. The discrepancy is noticed by Eustathius.

v. 1047. The old copies have *Βρέφος τε τοῦμόν σῶ προσούρισας πάλω*. An idea struck both Scaliger and Milton of altering the verb to *προσούδισας*, and H. Stephens renders the line in his *Thesaurus* III. p. 30. *G. infantem meum vibrando illisisti solo, seu vibratum*. Various other conjectures have been hazarded, all, however, involving the horrid cruelty of dashing to the ground Clytæmnestra's infant. Matthiæ says, "*πέδω conj. Scaliger et recepit Gaisford. Sed hujus vocis vis inest jam in προσούδισας, et quid est σῶ πέδω? Saltem ad partes vocanda erat Musgr. conjectura ζῶν pro σῶ, βρ. τε τοῦμόν ζῶν προσούδισας πέδω, ut fecit Jacobs.*" Hermann at length perceived that *προσούδισας*, and whatever had been built on that foundation, was purely imaginary. But strange to say, while he points out the

errors of others, he himself misses the true reading. He only changes the accent of the verb, writing *προσουρίσας*, and rendering it as a participle, *puerum meum tuæ sorti in divisione captivorum adjiciendum curans*. The participle, however, is not *προσουρίσας* but *προσορίσας*. All this time the simple emendation, *προσώρίσας*, is overlooked; the sense is, *parvulum autem meum tuæ sorti adjecisti*. The difficulty made about this passage is the more remarkable, as *ὀρίζω* and its compounds are of frequent occurrence.

v. 1049. Καὶ τῷ Διὸς σε παῖδ', ἐμὼ δὲ συγγόνῳ, "Ἰπποισι μαρμαίροντ' ἐπεστρατευσάτην] "Vel Διὸς τε παῖδ', quia sequitur ἐμὼ τε συγγόνῳ: vel Διὸς σε παῖδ'—ἐπεστρατευσάτην, ut Phœn. 292. ἐπεστράτευσαν Ἀργεῖοι πόλιν." Markland. Of these two proposals Hermann embraced the first, which Elmsley (on Med. 440) had also approved. The latter circumstance surprises me, as the instances quoted in Elmsley's note (which will well repay the perusal) tend to confirm the readings in my text, Διὸς σε and ἐμὼ δέ. See Herc. F. 97. Ἐλθοι τ' ἔτ' ἂν παῖς οὐμός, εὐνήτωρ δὲ σός.

v. 1054. I do not object to the reader adopting, if he pleases, Markland's suggestion, *σὺ μαρτυρήσεις*, instead of *ξύμαρτυρήσεις*. I have been deterred from doing so myself by the frequent recurrence of the same pronoun in the sentence; the common reading contains nothing positively faulty.

v. 1056. Μέλαθρον αὖξουσ', ὥστε σ' εἰσιόντα τε] Aldus and other old editors ὥστ' εἰσιόντα τε. Canter pointed out the proper correction, ὥστε σ' εἰσιόντα τε. One of the Paris MSS. has ὥστ' εἰσιόντα σέ τε.

v. 1060. Τίκτω δ' ἐπὶ τρισὶ παρθένοισι παῖδά σοι] Elmsley (Bacch. 938) notices this line as inharmonious, the two first syllables of a trisyllabic foot being in one word, and the third in the following, ἐπὶ τρι—an arrangement which occurs frequently in the first, but not in the other places. He compares however Ion. 931. Τί φῆς; τίνα λόγον Λοξίου κατηγορεῖς;

v. 1061. ὦν μιᾷς σὺ τλήμονως μ' ἀποστερεῖς] Elmsley would read *τλήμονός μ'*, but the adverb seems more pathetic; it may either be rendered *cruelly*, or be considered as equivalent to *τλήμονι μόρφῳ*.

v. 1063. Λέξον, τί φήσεις; ἢ 'μὲ χρη' λέγειν τὰ σά;] ὅ τι φήσεις Porson. But the common reading is preferable both in regard to the verse and to the effect. See the note of

Elmsley on Med. 1103. Λέξον δὲ πῶς ὦλοντο. Compare Soph. Aj. 1261. "Οστις πρὸς ἡμᾶς ἀντὶ σοῦ λέξει τὰ σά.

v. 1064. 5. 'Ελένην Μενέλεως ἵνα λάβῃ.—καλὸν γε νῶ Κακῆς γυναικὸς μισθὸν ἀποτίσαι τέκνα] All editions have 'Ελένην Μενέλαος — I prefer Μενέλεως, as does Dobree. Elmsley (*Edinb. Rev.* Vol. xix. p. 69) gives Μενέλαος 'Ελένην. Then Aldus and the MSS. read καλὸν γένος, a palpable corruption: but in the second Hervagian Ed. and that of Brubach is καλὸν γε νῶ, which, whether it proceeded from manuscript authority or not, I believe to be the true reading, or nearly so: perhaps some may give the preference to the dative νῶν, as in Med. 514. Καλὸν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ Πτωχοῦς ἀλᾶσθαι παῖδας. The ironical use of καλός γε has been remarked on v. 633. The meaning is, *It is a pretty thing to be sure that you and I should pay our children's lives as the price of a bad woman.* Elmsley has a different emendation, highly praised by Matthiæ, καλὸν γ' ἔθος, and Hermann καλὸν κλέος: both seem to enfeeble the sentence, and the latter loses the particle which is highly significant. It was formerly edited ἀποτίσαι: Elmsley corrected the accent.

v. 1066. Τάχθιστα τοῖσι φιλτάτοις ὠνούμεθα] The first word in this line was corruptly written in Aldus and the Paris MSS. ταχθεῖσα. This soon deviated still further from the truth; τ' ἀχθέντα Herv. 2, τ' ἀχθεινὰ H. Steph. Brodæus restored τάχθιστα. Instead of τοῖσι Hermann gives τοι τοῖς.

v. 1067. Commonly ἦν στρατεύσῃ and κάκει γενήσῃ. But as the latter *must* be a future (*Attic* γενήσῃ) the subj. being γένωμαι not γενήσωμαι, Elmsley gives εἰ στρατεύσει. It may be a question whether it should be στρατεύσεις or στρατεύσει.

v. 1070. Alcest. 966. Γυναικὸς εὐνὰς εὐτ' ἂν εἰσίδω κενὰς, Θρόνους τ', ἐν οἷσιν ἴξε.

v. 1072. The Edd. and MSS. have κάθημαι, which Elmsley alters to καθῶμαι: Hermann follows him, and, after some hesitation, I have done the same. There is no doubt but that, if the sentence is to proceed in regular syntax, a subjunctive is requisite after ὅταν. But the Tragedians sometimes change the construction for greater effect; and Matthiæ argues that on this ground κάθημαι is right. Hermann however remarks that in such changes of mood, the *tense* is always that which the meaning

requires; and that consequently, were the indicative to be adopted, the word would be not *κάθημαι* but *καθεδοῦμαι*. Upon this point the learned reader must exercise his own judgment.

v. 1073. Ἀπώλεσέν σ', ὦ τέκνον, ὁ φυτεύσας πατὴρ] Commonly ὁ φυτεύσας πατὴρ. I agree with Elmsley in reading *φυτεύσας*, as giving somewhat smoother numbers. Hermann prefers the other, making *νον ὁ φυ* the fourth foot. It is of some consequence to observe that ὁ *φυτεύσας πατὴρ* is a frequent termination of senarians; and it generally happens that the old copies have altered that participle to *φυτεύσας*, the more common word, in open violation of the metre. See the note of Monk on *Alcest.* 305. The numbers of this verse are certainly not the most harmonious, and I might perhaps suggest a little improvement, by reading ὦ τέκνον, ἀπώλεσέν σ' ὁ φ. π. or ἀπώλεσέν σε, τέκνον, ὁ φ. π. were I not aware that the poet in this play used a more lax versification than in his earlier compositions.

The lines of Clytæmnestra's speech, which ensue, have caused great embarrassment to the Editors, between no two of whom does there appear to be any coincidence of opinion respecting them. I do not deny the difficulty, or presume to suppose that my edition will have removed all doubts respecting the readings and interpretation; but I apprehend that I shall have greatly diminished them, if I can establish that the line which follows v. 1074. Τοῖόνδε μισθὸν καταλιπὼν πρὸς τοὺς δόμους, is a weak invention of the interpolator. It is translated *Tale præmium relinquens familiæ*: but the words cannot bear that signification; nor, if they could, would it suit the speaker's argument. I apprehend that their author intended them to mean, *Having left me such a reward as this for my care of his house*. But though that would be an intelligible remark, yet the Greek words will not convey such a meaning. Matthiæ suggests that a line has been lost, in which was found the word *ἀφίξη* referring to *πρὸς τοὺς δόμους*. L. Dindorf joins this line with what follows, reading *ἔπει* (for *ἐπει*) *advenies*. Hermann prints *πρὸ σοῦ δόμοις, talem pro te mercedem ædibus relinquens*, which it is not easy to comprehend. But the productions of this interpolator seem to defy the efforts of criticism to convert them into sense: he rarely takes the trouble of looking for words to constitute his verses further than the page before his eyes, and this line is made up of words which he saw in v. 1065—1069. This intruder being

ejected, I have transposed the two following lines, which in all the copies come after 1079, but which Markland perceived to be required in this place. I observe that Potter in his translation has actually adopted this transposition, without which indeed the arguments of Clytæmnestra would be inconsequential: ἐπεὶ implies explanation, but according to the common arrangement there is nothing to which it can refer. The oration is now not only clear and unembarrassed, but displays the art of the Poet with very fine and delicate touches. The anticipation of her condition during her husband's absence, deprived by his cruelty of the society of her eldest daughter, forces upon the imagination of Clytæmnestra the first idea of that guilty conduct, which in the sequel of the story she adopted. She therefore implores him not to drive her to such guilt, and then explains what she means in the words *κακὴν γενέσθαι περὶ σέ*, by a threat, intimating the kind of reception which he might expect on his return to Argos.

v. 1077. The only change which I have made in this passage is *με δεῖ* for *ἔδει*. Many editors have adopted Reiske's conjecture *ἐνδεῖ*: but it seems as if the insertion of *με* is, if not indispensable, yet conducive to clearness, and *δεῖ* is much better than *ἔδει* in such a sentence. The construction is the same as in v. 1025, *οὐδὲν κελευσμοῦ δεῖ σ'*. See Porson on Orest. 659. Matthiæ and Hermann give explanations of this passage differing widely from each other: the former, who reads or understands *σ' ἔδει*, explains it, *Tam parum liberos amabas, ut levi tantummodo causa opus tibi esset ad occidendam filiam: quare male te excipiemus*: the latter, *Brevi aliquo prætextu uti poteras, ut te et ego et quas relinquis Trojam petens filię sicuti patrem-familias decet revertentem excipiamus*. Whoever adopts either of these interpretations will find that the force and spirit of the speech is evaporated and lost. The latter sense indeed is plainly refuted by the words *παῖδες αἱ λελειμμέναι*, which must imply the daughters who would be left after the sacrifice of Iphigenia. And the concluding words, *δεξόμεθα δέξιν ἢν σε δέξασθαι χρεών*, contain an intelligible menace, *we shall give you such a reception as you deserve*. In point of construction compare Bacch. 953. *Κρύψει σὺ κρύψιν, ἢν σε κρυφθῆναι χρεών*.

v. 1080. *Εἰεν. θύσεις δὲ τὴν παῖδ'· εἶτα τίνας εὐχὰς ἐρείς;*] I have written *εἶτα* instead of *ἐνθα*, which last signifies *where*. Markland's proposal of *σὴν* for *τὴν* is not merely unnecessary;

it impairs the sound of the verse by too much sigmatism. Elmsley's is still more objectionable, Θύσας δὲ σὴν παῖδ', εἶτα τίνας εὐχὰς ἐρεῖς; for, as Hermann observes, prayers were uttered not after but at the time of a sacrifice.

v. 1081. Τί σοι κατεύξει τὰγαθόν, σφάζων τέκνον;] This is rendered *Quid tibi boni in sacrificio filiae precabere?* and no editor has ever made the least scruple about the language: it becomes me therefore to speak with diffidence; but I am not satisfied with the Greek of τί σοι κατεύξει τὰγαθόν; the article being superfluous. Either τί σοι κατεύξει ἀγαθόν; or τί τὸ ἀγαθὸν ὃ σοι κατεύξει; would be correct. If this remark be just, it follows that we ought to read ἦ σοὶ κατεύξει τὰγαθόν.....; *what? will you pray for yourself that which is good, while sacrificing your child?*

As to the following line, νόστον πονηρὸν οἴκοθέν γ' αἰσχροῦς ἰών; every one, I think, will allow that it weakens the effect of what goes before; so much so, indeed, as to excite strong suspicion that it has been intruded into the text; and this suspicion is augmented by the embarrassment which it produces in the construction. Portus renders it, *Num reditum malum, quum turpiter domo sis profectus?* I shall not criticise the translation, believing that the verse does not belong to this passage: nevertheless it is not in the style of those interpolations with which the reader is familiar. It might have been brought into this place from some lost Tragedy.

v. 1084. Ἡ τ' ἄρ' ἀσυνέτους τοὺς θεοὺς ἡγοίμεθ' ἂν] οὗτ' ἄρ' is I believe the reading of all editions, except Barnes's and one or two others which have οὗτ' ἄρ'. Valckenaer (*Diatr.* p. 108.) substituted ἦτ' ἄρ', Musgrave ἦτ' ἄρ', which last I consider to be right, if it be understood as ἦ τοι ἄρα. Both Matthiæ and Hermann prefer the common reading οὗτ' ἄρ', placing an interrogation at the end of the next line. My objection to this is that I do not believe οὗ τοι to be ever used interrogatively: I have therefore adopted ἦ τ' ἄρ', the only reading which seems to give a satisfactory meaning, *Verily then, we must believe the Gods to be senseless.* Upon the use of these particles in the beginning of a senarius, see Elmsley on Heracl. 651. where he adds his sanction of the reading which I have preferred.

v. 1086. προσπέσους Ald. προσπέσης MSS. προσπεσεῖ Musgrave.

v. 1087. τίς δὲ καὶ προσβλέψεται Παίδων σ', ἴν' αὐτῶν

προθέμενος κτάνης τινά;] All the copies have ἐὰν αὐτῶν, which was certainly the reading of some one who thought that an anapæst was as admissible in the second foot of a Tragic as of a Comic senarius. Porson's correction ὅτων ἂν cannot be right, as it gives a sense foreign to the passage. I have adopted Elmsley's (on Œd. T. 1460) as the easiest and most probable, ἴν' αὐτῶν. Clytæmnestra means to say, *Will any of your children meet your looks, that you may treat her as you have treated Iphigenia?* that is, *all your children will fly from your presence, for fear that you should put them to a public death.* Hermann gives in his text a verse of his own, which it seems incredible that metrical ears could have approved, Παιδῶν σ', ἐὰν αὐτὸς σὺ προθέμενος κτάνης; Elmsley proposes προέμενος, as he avows, *audacter*. It strikes me as not only unnecessary, but as less expressive than προθέμενος, which implies exposure as a public victim.

v. 1089. Ταῦτ' ἤλθον ἤδη διὰ λόγων. ἡ σκῆπτρα σὰ Μόνον διαφέρειν, καὶ στρατηλατεῖν σε δεῖ;] τ. ἦ. ἦ. δ. λ. *Thus far I have proceeded in my argument.* This is said as preparatory to a new topic. The phrase *ιέναι, ἐλθεῖν, μολεῖν διὰ λόγων* has usually a dative, and σοι is here understood. See the note of Elmsley on Med. 842. Some MSS. have ἤλθεν, Hermann ἤλθες. What follows has occasioned great perplexity, it having been written ἡ σκῆπτρά σοι. I hope that I have removed the difficulty by the smallest of all possible changes, σὰ for σοι. Barnes has ἦ for ἦ. "σκῆπτρα διαφέρειν cum contemptu dicit, obambulare cum sceptris significans, quo dignitas sua ab omnibus conspicitur." Hermann. See v. 334. Σκῆπτρῳ νυν αὔχει, σὸν κασίγνητον προδούς. The force of this passage is, *What? have you no duties to perform except to carry about your truncheon, and to marshal the army?* I doubt whether any edition before Hermann's has the interrogation.

v. 1090. ὃν χρῆν, for ὃν χρῆ, is a necessary correction proposed by Reiske; *quippe oportebat te justa oratione uti.*

v. 1094. All editions have ἐν ἴσῳ γὰρ ἦν τόδ'; I have adopted Markland's suggestion γ' αὖ ἦν, which seems to me, if not necessary, by far preferable; and no change was more likely to have occurred in the MSS. γε is here very expressive: *This would at any rate have been fair.* Then I write μὴ σ' instead of μὴ σ', and Hermann does the same. Here, as well as in the next sentence, χρῆν is understood from v. 1091.

v. 1096. *πρὸ μητρὸς* Scaliger, for *πρὸς μητρός*.

v. 1098. Commonly *παιδὸς ὑστερήσομαι*. Hermann objects to *ὑστ.* as *aliquanto debilius verbum, quam quo hic usus videatur Euripides*. I have a different objection to it: I cannot find this future to have been in use at all, and in the only instance that I recollect of the verb in the Tragedies, its signification is of another kind—Phœn. 990. **Ἦν ὑστερήσης, οἰχόμεσθα, κατθανεῖ. ὑστερεῖσθαι* in the sense of *losing*, is found with a genitive in prose writers, and particularly in the New Testament, from a recollection of which passages, I suspect that it was introduced into this line. Epist. Rom. iii. 23. *πάντες γὰρ ἡμαρτον, καὶ ὑστεροῦνται τῆς δόξης τοῦ Θεοῦ*. Porson proposed (as Reiske had done before him) *ἐστερήσομαι*, and if any authority could be found for the use of that form of the future, it ought to be adopted here. But I know of no passive future of this verb, except *στερήσομαι*. I am therefore driven to Markland's emendation, *παῖδ' ἀποστερήσομαι*. The construction of the accusative, instead of the genitive, after *στερεῖν* and *ἀποστερεῖν* is not very common; but there are instances enough even in the Attic Poets to justify its adoption: see Herc. F. 137. *οἴους ζυμμάχους—ἀποστερήσει*: in Xenophon several examples may be found. This word suits the bitterness of Clytæmnestra's expostulation: she may be imagined about to say *παῖδ' ἀπολῶ*, but to substitute, as more touching, *ἀποστ.* Hermann introduces an emendation of his own, *παιδὸς ἧς στερήσομαι*. What induced him to believe that our Poet could use *ἧς* for *ἐμῆς* I do not comprehend.

v. 1099. Aldus has *ὑπόστροφον νεανίδα*, but all the MSS. *ὑπότροφον*. A great number of conjectures have been hazarded upon this word; Scaliger *ὑπώροφον*, Reiske *εὐβόστρυχον*, Markland *ὑπότροπον*, Hermann *ὑπόροφον*, to all of which there are very strong objections. There remains that of Heath, which I have no hesitation in considering the true reading, *ὑπότροπος*, *redux, reversa*, an Homeric word frequently applied to persons returning to their country. Od. Y. 332. *Εἰ νόστησ' Ὀδυσσεὺς καὶ ὑπότροπος ἔκετο δῶμα*. X. 35. *Ἦ κύνες, οὐ μ' ἔτ' ἐφάσκεθ' ὑπότροπον οἰκαδ' ἰκέσθαι Δῆμον ἀπὸ Τρώων*. The Scholiast on Homer explains *ὑπότροπος*, *ἐξ ὑποστροφῆς ἐπανελθών*. I apprehend that this, or some such gloss, written over the word, gave rise to *ὑπόστροφον*, from which proceeded *ὑπότροφον*.

v. 1102. The common reading is εἰ δ' εὖ λέλεκται νῶϊ, μὴ δὴ γε κτάνης, in which νῶϊ is a glaring corruption: but it is not possible to correct the line with much confidence, since it cannot be said that any word in the place of νῶϊ is absolutely necessary either to the sense or the construction. Elmsley's conjecture τὰμὰ is by much the best and most probable that has been proposed. μὴ σύ γε, instead of μὴ δὴ γε, is my own emendation: it seems preferable to Elmsley's μηδὲ σύ, or Blomfield's μὴ δῆτα, as σύ γε adds materially to the force of the queen's adjuration at the conclusion of her speech; *do not you at least*—as Med. 1052. μὴ σύ γ' ἐργάσῃ τάδε.

v. 1105. Aldus and the MSS. have Ἀγάμεμνον· οὐδεὶς πρὸς τὰδ' ἀντείποι βροτῶν, in which the absence of ἀν distresses every reader solicitous for the purity of a Greek sentence. Markland observes, *Demosthenes inseruisset ἀν*, to which Elmsley adds, *neque omisisset Euripides*. The latter thinks that instead of ἀντείποι the Poet wrote ἀντερπεῖ: the same conjecture is also propounded by Blomfield and by Hermann. Having such formidable authority against me, it is with due humility that the following suggestions are made—It does not seem very probable that any person would write ἀντείποι (or ἀντείπη, as one MS. has it) as an explanation of ἀντερπεῖ: the verbs ἀντειπεῖν and ἀντερπεῖν should rather be joined with a dative, than with πρὸς and an accusative, as in the first instance quoted by Elmsley in favour of his emendation, Hipp. 404. οὐδεὶς ἀντερπεῖ βουλευμασι. and had an instance occurred of the other syntax, it would probably have been cited by one of those critics. The reading which I have given, οὐδεὶς τοῖσδ' ἀν ἀντείποι βροτῶν, is unimpeachable on the score of syntax or of sense, and is agreeable to Tragic language. If we suppose it to have been written by the Poet, nothing is more likely than that ἀν might have been left out in a MS. on account of the same letters following in the next word; in which case, it is exceedingly probable that in order to set straight the halting metre πρὸς τὰδ' was substituted for τοῖσδ'.

v. 1106. Εἰ μὲν τὸν Ὀρφέως εἶχον, ὧ πάτερ, λόγον, Πείθειν ἐπάδουσ' ὥσθ' ὁμαρτεῖν μοι πέτρας] The meaning is the same as if Iphigenia had said, εἰ μὲν εἶχον, ὥσπερ Ὀρφεὺς, πείθειν ἄσμασι πέτρας &c. The editors compare a similar passage in the Alcestis of our Author v. 367. Εἰ δ' Ὀρφέως μοι

γλῶσσα καὶ μέλος παρῆν, ὥστ' ἡ κόρην Δῆμητρος, ἡ κείνης πόσιν ὕμνοισι κηλήσαντά σ' ἐξ Αἴδου λαβεῖν, Κατήλθον ἄν.

v. 1107. is one of those quoted by Porson (*Suppl. Præf. ad Hec.* p. 31) as instances of the fifth foot being a Spondee although divided between two words, the second being, like μοι, an enclitic. Elmsley (on *Med.* 56. *note z.*) wishes to alter the reading; he says, "Si plura legerentur qualia σούριζι (σοι ὀρίζει) apud Æsch. Choeph. 927. σούπισθεν apud Arist. Thesm. 195. auctor essem ut reponeretur apud Euripidem Iph. A. πείθειν ἐπάδουσ', ὥστε μούμαρπεῖν πέτρας." But I think that the examples of lines similar to the present, given by Porson, should be sufficient to deter from such attempts at alteration. One Par. MS. has μετάδουσ' for ἐπάδουσ', and hereon Hermann founds a different reading; in his text the verse is Πείθειν μ' ἐπάδουσάν θ' ὁμαρτεῖν μοι πέτρας.

v. 1110. Commonly δυνάιμεθα. Markland and Porson δυνάιμεθ' ἄν, which was first admitted into the text by Gaisford.

v. 1111. Ἰκετηρίαν δε γόνατος ἐξάπτω σέθεν Τὸ σῶμα τοῦμόν] γόνατος for γόνασιν is the emendation of Markland, which I have adopted after some hesitation. Matthiæ defends the construction γόνασιν ἐξάπτω in *Gr. Gram.* § 377. by such quotations as *Hom. Il. Ξ. 115. Πορθεῖ δὲ τρεῖς παῖδες ἀμύμονες ἐξεγένοντο, vere born to Portheus*; but such expressions admit of no comparison with ours. I am not prepared to deny that a poet might possibly have used a dative after ἐξάπτω τὸ σῶμα τοῦμόν, that expression being equivalent to προσπίπτω: but no reason can be found for Euripides abandoning in this instance the natural construction, and I think therefore that a transcriber had his eye caught by γόνασι in v. 1116. or perhaps thought that the plural was preferable to the singular in such a case; if so, he was certainly mistaken.

v. 1114. All the copies of Euripides have βλέπειν τὰ δ' ὑπὸ γῆς μὴ μ' ἰδεῖν ἀναγκάσης. But Plutarch, who cites this and the preceding line, has λεύσσειν and ὑπὸ γῆν. The former is strongly recommended by Porson, who proves that scholiasts used to explain λεύσσω by βλέπω. See Alberti on Hesych. vv. λεύσσει, λεύσσω. ὑπὸ γῆς, scil. ὄντα, appears to be the requisite syntax. Monk on *Alc.* 921. "τῶν ὑπὸ γαίαν omnes edd. Verum accusativus, ni fallor, in tali locutione tantum adhibetur cum motus aliquis significatur, ut supr. v. 47. Κάπάζομαι γε νεπτέ-

ραν ὑπὸ χθόνα. Dedi igitur γαίας, ut in Hec. 149. Hipp. 196. In Hecubæ loco omnes ante Porsonum habent τοὺς θ' ὑπὸ γαίαν, planissime contra metrum."

v. 1115. "Hunc locum sic adumbravit Lucretius I. 94. *Nec miseræ prodesse in tali tempore quibat, Quod patrio princeps donarat nomine regem.*" Barnes.

v. 1116. Πρώτη δὲ, γόνασι σοῖσι σῶμα δοῦσ' ἐμόν] Formerly γούνασι, which was first corrected by Barnes. I cannot help suspecting that all here is not right: δοῦσα and ἔδωκα in the same sentence, within the space of two or three words, have a suspicious sound. It might have been σῶμ' ἀφείσ' ἐμόν.

v. 1119. All the copies present ἄρά σ', ὦ τέκνον, Εὐδαίμονος ἀνδρὸς ἐν δόμοισιν ὄψομαι Ζῶσάν τε καὶ θάλλουσαν ἀξίως ἐμοῦ; and in order to remove the anapæst in the second foot (μονος ἀν) as many conjectures have been essayed as on any passage in this Tragedy. I forbear to mention several which violate the language or the measure. Pierson (*Verisim.* p. 65.) Εὐδαίμον' ἀνδρὸς: Markland εὐδαιμονοῦντος ἐν δ. ὁ. Porson ἄρ' εὐδαίμονος, ὦ τέκνον, ἀνδρὸς σ' ἐν δόμοισιν ὄψομαι: Hermann Εὐδαιμονοῦσιν ἐν δ. ὁ. I will not dwell on the objections existing to the reception of each of these, but state the arguments for my own reading, εὐδαίμοσιν ποτ' ἐν δ. ὁ. Agamemnon was evidently anticipating the happy marriage of his daughter, and ἐν εὐδαίμοσιν δόμοις ζῶσαν expresses that allusion most correctly. In Phœn. 543. is οἴκου εὐδαίμονας, and in Hec. 622. πλουσίοις ἐν δώμασιν. The insertion of ποτε, *some time or other*, renders the speech more natural. It is therefore probable that εὐδαίμονος ἀνδρὸς was interlined as an explanation of εὐδαίμοσιν, and afterwards found its way into the text to the exclusion of the particle.

v. 1121. One Paris MS. has ἀν for αὖ.

v. 1122. ἀντιλάζομαι Aldus; but the Attics preferred the other form ἀντιλάζυμαι, as is observed by Porson on Med. 1213.

v. 1123. There is some difference of opinion not respecting the words, but the pointing of this sentence. Markland places the interrogation after σε; Hermann after τί δ; I have no hesitation in following the punctuation of the old editions which place it after πρέσβυν;

v. 1125. Πύωνν τιθηνοὺς ἀποδοῦσά σοι τροφάς;] Understand ἀντὶ before πύωνν as in Hom. Od. A. 326. cited by Musgrave.

"Ἡ χρυσὸν φίλου ἀνδρὸς ἐδέξατο τιμήντα. Potter translates correctly, *to repay The careful nurture which he gave my youth?*

v. 1128. 9. It was written μὴ πρὸς γε Πέλοπος, before Markland; he gave πρὸς σε Π. as well as τῇσδε for τῆς γε along with some MSS. I do not recollect any other instance of ὠδίνειν governing an accusative.

v. 1131. 2. Τί μοι μέτεστι τῶν Ἀλεξάνδρου γάμων, Ἑλένης τε; πόθεν ἦλθ' ἐπ' ὀλέθρῳ τώμῳ, πάτερ;] There has been a very needless attempt to disturb the second of these lines. Markland would read Ἑλένη τε πόθεν ἦλθ'.....; a strange misapprehension. Matthiæ says *Hic versus mihi valde otiosus videtur*. But Hermann justly observes that, if it were taken away, the mention of Paris would be an unmeaning interruption to the line of argument. He properly explains it, *Cur, quod ille Sp̄artam venit, mihi est pereundum?*

v. 1134. Ἴν' ἀλλὰ τοῦτο κατθανοῦς' ἔχω σέθεν Μνημεῖον] Barnes would place a comma after Ἴν', and alter the order of construction on account of the unusual position of ἀλλὰ. But that adverb is properly rendered in Portus' version *saltem*. See a note of Professor Monk in *Mus. Crit.* i. p. 206.

v. 1135. It is commonly read εἰ μὴ τοῖς ἐμοῖς πεισθῆς λόγους. To remove this union of εἰ with a subjunctive, Porson gave εἰ μὴ.....πείθει, Elmsley πείσει. But it seems far more likely that ἦν should have been changed into εἰ, than πεισθῆς into πείθει or πείσει. I adopt therefore ἦν with Matthiæ, who observes, "*ei apud Atticos non jungi conjunctivo post alios monuit Hermann. ad Viger. p. 831. not. 304. et quum in plerisque locis, ubi εἰ cum conj. legitur, alii Codd. εἰν, alii ἄν, alii ἦν habeant, quis dubitet, quin ibi, ubi nulla talis varietas exstat, εἰ librariorum errori, e consuetudine senioris temporis nato, tribuendum sit?*" Hermann has subsequently altered his opinion, and now upholds εἰ πεισθῆς.

v. 1136. Bacch. 1364. μικρὸς ἐπίκουρος πατήρ.

v. 1137. Aldus gives this line, Ὅμως δὲ σὺν δάκρυσιν ἰκέτης γίνου πατρός, which held its place in the editions till very lately, to the great offence of all metrical ears. It is not impossible that amid a hundred conjectures the right reading might have been hit upon; but fortunately it has been preserved by the manuscripts, ὅμως δὲ συνδάκρυσον, ἰκέτευσον πατρός, for which the other was substituted by some one who preferred the syntax, and pos-

sibly the metre, of the Aldine. But a great difficulty has been made about the genitive πατρός following ἰκέτευσον, a verb which generally governs an accusative. Markland would substitute πάρος, Gaisford τάδε, Blomfield τε πρὸς, Hermann τ' ἐμοί. The latter however retains πατρός, observing that Euripides might possibly have preferred using ἰκετεύω in the same construction as verbs of similar signification, χρήζω, δέομαι. I am always happy to be able to agree with Hermann: and that πατρός is correct, may I think be demonstrated from the two following passages of the Medea; v. 938, Σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρός Γυναῖκα, παῖδας τήνδε μὴ φεύγειν χθόνα. v. 1151, Δέξει δὲ δῶρα, καὶ παραιτήσῃ πατρός Φυγὰς ἀφείναι παισὶ τοῖσδ', ἐμὴν χάριν. In both these passages the ordinary construction would have given πατέρα. Our vernacular language admits similar licences: while the common mode of speaking is, *entreat your father*, it would be quite allowable to say, *entreat of your father, that your sister may not be put to death*.

v. 1138. One Paris MS. omits μὴ θανεῖν, substituting ὥς. All copies have αἰσθημά τι Κάν νηπίοις γε τῶν κακῶν ἐγγίγνεται. Instead of τι, Hermann properly gives τοι, but I wonder at his not observing that γε has no business in this sentence, and that we ought to read Κάν νηπίοισι, which fully gives the sense, *even in infants*. τοι and γε are rarely found in the same sentence: the former particle expresses *as we all know*.

v. 1141. Ἄλλ' αἰδεσαί με, καὶ κατοίκτηρον βίον] βίον, for βιον, is the suggestion of Markland, which no subsequent editor has condescended to mention. κατ. βίον, *meam miserare vitam*, would hardly express the force of the appeal. με is governed by κατοίκτηρον as well as by αἰδесαι. I have already remarked how much inclined our Poet is to the use of the gen. βίου (*sub. οὐνεκα*) at the end of a sentence.

v. 1142. This line used to end with ἀντόμεσθα δύω φίλω, not only presenting an anapæst for the fifth foot, but violating the Attic practice, which adopts δύο and not δύω, as has been shown by Dawes and other critics. Barnes properly gave δύο, but his credit was so small, that Markland and Musgrave would not even notice his correction. The former proposes δύω τέκνω, deeming the other *frigidum et inefficax*; upon which Porson observes "Nihili sunt, quæ ad hunc versum scripsit Vir doctus.

φίλω satis defendit Eur. Phœn. 1673. (ἀλλ' εὐκλεές τοι δύο φίλω κείσθαι πέλας) ad cujus fabulæ versum 1659 recte citat δύο φίλω Valckenærius."

v. 1143. "νεοσσούς de liberis dicere amabant Tragici." Monk, (on Alcest. 414) where he gives many instances of this usage.

v. 1144. Ἐν ξυντεμουσα, πάντα νικήσω λόγον] There have been needless difficulties made in the interpretation of this line. Ἐν ξυντεμουσα means ἐν συντόμως εἰπούσα, and the sense is, *one brief saying will beat all arguments*. Compare Hec. 1162. Ἀπαντα ταῦτα συντεμών ἐγὼ φράσω, where συντ. is συντόμως εἰπών. Canter and several others, not comprehending the sense of the sentence, have proposed κινήσω, which I should probably not have noticed, had not Hermann adopted it in his text.

v. 1146. The reading of Aldus and the MSS. is τὰ νέρθε δ' οὐδεῖς. But Stobæus (p. 489. *Grot.*) citing the last lines of this speech, has τὸ νέρθεν οὐδέν, from which Heath, Markl. and Valck. (*Diatr.* p. 141) concur in reading τὰ νέρθε δ' οὐδέν. Some critics, with Aristotle at their head, complain that the conclusion of this very pathetic speech contains a sentiment unworthy of the character of the heroine, and one of them, Bremius, would have the two last lines cut out, in order to preserve her reputation for spirit and courage. But the slightest consideration should satisfy the reader, that the Poet designed to represent Iphigenia as affected in the first instance by all the natural love of life, and horror at the sudden tidings of the cruel fate into which she had been entrapped. The effect is, that our admiration is heightened at the courage and patriotism which she displays in the following scene. We shall soon have occasion to recur to this topic.

v. 1147. κακῶς (ἦν κρείσσον ἢ θανεῖν καλῶς] Stobæus and the Flor. MSS. καλῶς θανεῖν: but the order of words in the text is better, as being more oratorical.

v. 1151. The old reading is φιλῶν ἐμαντοῦ τέκνα. Markland prefers φιλῶ τ', which is approved by Musgr. Pors. and Gaisf. Porson observes, "Recte Marklandus. Euripides fortasse Erectheo apud Plutarch. T. II. p. 809. D. Φιλῶ τέκν'· ἀλλὰ πατρίδ' ἐμὴν μᾶλλον φιλῶ." Matthiæ and Hermann retain φιλῶν. There are several reasons for preferring φιλῶ τ', but the following consideration appears decisive. In the remark, *μαινοίμην γὰρ ἄν*, there is understood εἰ μὴ φιλῶ τέκνα. Were we to retain the principle φιλῶν, those words would imply εἰ μὴ συνετός εἰμι τὰ

τ' οἰκτρά καὶ τὰ μὴ: a sentiment, in which all point and propriety would be lost.

v. 1152. Every edition before the present has Δεινῶς δ' ἔχει με ταῦτα τολῆσαι, τέκνον, nor has a suspicion been expressed in regard to the phrase δ. δ' ἔχει με. Reiske alone mentions μοι as a conjecture, which he had himself repudiated. Nevertheless it appears to me clear that the language requires δεινῶς δ' ἔχει μοι, as in v. 54. Τὸ πρᾶγμα δ' ἀπόρως εἶχε Τυνδάρεω πατρί. 370. καὶ γὰρ δακρῦσαι ῥαδίως αὐτοῖς ἔχει, Ἀνολβὰ τ' εἰπεῖν.

v. 1155. Χαλκέων θ' ὅπλων ἄνακτες Ἑλλήνων ὅσοι] Χαλκέων ὅπλων is in all edd. before Matthiæ, who inserted the copula from three MSS. Compare with this expression Alcest. 514. ζαχρόσου Θρηκίας πέλτης ἄναξ. Suppl. 680. μοναμπύκων ἄναξ. Cycl. 86. Κώπης τ' ἄνακτας. It is of little consequence whether we read this sentence interrogatively or not.

v. 1158. Οὐδ' ἔστι Τροίας ἐξελεῖν κλεινὸν βάθρον] The old reading was καινὸν βάθρον, an undoubted corruption for κλεινόν, as all scholars have admitted for the last 100 years: I believe however that Reiske first propounded the emendation. κλεινός and καινός are words easily mistaken for one another: Elmsley (on Herc. F. 38) cites several instances, but omits the present. Markland would place this verse before the last; but the sentences follow the order in which the ideas presented themselves to the mind of Agamemnon. I used to think that this line might have been inserted from some lost drama of our Author, before I saw a similar suspicion in Matthiæ's note.

v. 1159. Μέμνηε δ' ἀφροδίτη τις Ἑλλήνων στρατῶ] ἀφροδίτη is here explained by ἐπιθυμία, one of the attributes of Venus; as in Phœn. 410. Ἐχουσιν ἀφροδίτην τιν' ἠδεῖαν κακῶν, it implies another attribute, τέρψιν. In both instances τις is attached to the name of the goddess. It is really painful to observe the extent to which Hermann has suffered his love of subtilty and refinement to carry him. He objects to the metaphorical use of Ἀφροδίτη in this line, because that goddess was not likely παῦσαι λέκτρων ἀρπαγὰς, and also to the use of τις after a proper name, not adverting to the line in the Phœniss. He then prints a verse, which, had he found in any copy of a Tragedian, his ear would have repudiated, and his judgment condemned;

ἔμνηε δὲ μακάρων τις Ἑλλήνων στρατόν.

This is the second time that he has introduced into the text of this play the active tense *ἔμηνε*, for the use of which he has, I believe, the authority of only one place, Ion. 520.* Then the conjecture that *Ἀφροδίτη* had been written over *μακάρων τις* as an explanation is, to say the least, exceedingly void of probability. Finally a Critic who introduces by way of emendation a verse unusual and inharmonious in its structure, has the chances against his being right incalculably great; and all this is done to disturb a plain, but very expressive sentence, the meaning of which is, *A sort of passion rages in the Grecian army.*

v. 1161. *λέκτρων ἀρπαγὰς Ἑλληνικῶν*, *raptus uxorum Græcarum*. Every edition which I have seen has *Ἑλληνικάς*. Elmsley pointed out the correction: he observed, "By reading *Ἑλληνικῶν*, we may improve the sound of this verse, certainly without any injury to the sense." In support of this emendation, he cites a number of passages from the Aldine edition of our Author, in which the termination of the adjective has been corrupted, as in this line, by the vicinity of another word.

v. 1162. 3. *Οἱ τὰς ἐν Ἀργεὶ παρθένους κτενοῦσί μου, Ὑμᾶς τε, καὶ μέ, θέσφατ' εἰ λύσω θεᾶς]* The old edd. have *κτείνουσι* and *θέσφατον*. Almost all the critics, from Scaliger downwards, prefer *κτενοῦσι* and *θέσφατ'*, the latter being necessary for the verse. Barnes' ed. has both corrections. Hermann gives *τάς τ' ἐν Ἀργεὶ*: to the insertion of *τ'* I have no objection, except that it does not appear to be necessary.

v. 1169. *μηδὲ βαρβάρων ὑπο Ἑλλήνας ὄντας λέκτρα συλαῖσθαι βίᾳ]* *Sub. ἡμᾶς*. Every edition has *βαρβάρους*. Markland says, "Usitatio constructio est *βαρβάρων ὑπο*," to which Matthiæ replies, "In poetis quidem altera non minus usitata. Vid. Gram. Gr. 392. Blomfield. ad Æsch. Pers. 58." I am not satisfied that any of the instances quoted by Matthiæ and Blomfield will justify the use of the dative in this place. Indeed they shew that *ὑπο* with a dative, when following passive verbs, retains the signification of *under*; and I can discover no reason, which should induce Euripides to deviate in this instance from his usual mode of writing. See Helen. 606. *ἧ που βαρβάρων συλαῖσθ' ὑπο*; Orest. 1596. *Εἰ γὰρ κατέσχον, μὴ θεῶν κλεφθεῖς ὑπο*. The sentiment expressed in these lines is illustrated by the words of Demophoon, the King of Athens, in Heracl. 244.

* *ἔμηνε.....στρατὸν* was the conjecture of Lobeck on Soph. Aj. 705,

Εἰ γὰρ παρήσω τόνδε συλαῶσθαι βία Ξένου πρὸς ἀνδρὸς βωμόν, οὐκ ἐλευθέραν Οἰκεῖν δοκήσω γαῖαν.

v. 1171. It has hitherto been edited ὦ τέκνον, ὦ ξέναι. But the reader may observe that Clytæmnestra no where else in the whole play notices the women of the Chorus, after her first acknowledgement of their courteous salutation, when her carriage drew up in the orchestra, and she alighted close to them. That she should address them at this particular moment when her feelings are most agonized by despair at perceiving the certain fate of her daughter, is surely not very probable: and as what follows is spoken to Iphigenia alone, I have no hesitation in attributing the words, ὦ ξέναι, to the interpolator, who has before been disturbed at the Queen not paying more attention to the Chalcidian strangers, and to remedy this neglect, has inserted the lines which used to follow v. 542. I have therefore printed ὦ τέκνον, ὦ τέκνον, as in v. 1201. ὦ μάτερ, ὦ μάτερ.

v. 1172. Οἱ ἄνθρωποι θανάτου τοῦ σοῦ μελέα] Aldus and the other edd. οἱ ἐγὼ, θανάτου σου. Heath first corrected it to θ. τοῦ σοῦ, for the sake of the anapæstic measure.

v. 1174. This line used to conclude with ταῦτό γάρ, *reclamante lege συναφείας*. Porson says, "*Dele γάρ et lege ταῦτόν.*" His orders have been obeyed by Gaisford, Hermann, and myself: though I am not sure that we have done right in discarding γάρ. Dobree would omit the second μῆτερ, and read ταῦτόν γάρ δῆ.

v. 1178. This beautiful and pathetic song of Iphigenia has been roughly handled by ancient critics, and with little less violence by some moderns who have proposed metrical arrangements of the verses. Seidler (*De Vers. Dochm.* p. 52) would make the first part to consist of Dochmiacs, a species of verse of which I do not think that this Tragedy has a single instance: Elmsley (on Med. 4. note) would force all the lines from the beginning down to 1206. into the Trochaic measure. The arrangement which I have adopted is that given by Monk in *Cambridge Classical Examinations*, p. 142. except in some particulars where I shall maintain that a different reading is to be adopted.

v. 1179. I have ejected the words ἴδας τ' ὄρεα, as being nothing more than an interpretation of Φρυγῶν νάπος, which having been written in the margin, found its way, as often happens, into the text. These words, besides their being a prosaic explanation of a poetical expression, are clearly intrusive; they in-

jure the measure, which is Trochaic, and whether we read ὤφελεν or ὤφελες in v. 1186, they embarrass the construction.

v. 1182. Cretic dim. a metre often intermixed with Trochaic.

v. 1184. Ἰδαῖος, Ἰδαῖος] This line consists of two Antibacchiac feet, like 1201. ὦ μᾶτερ, ὦ μᾶτερ.

v. 1186. Commonly μήποτ' ὤφειλε. The Trochaic metre plainly shows that either ὤφελες or ὤφελεν should be substituted: Elmsley gives the former, Hermann the latter. If we consider the song to begin with an address to Mount Ida (which is the more spirited and poetical idea) we shall read ὤφελες, particularly from the great resemblance of the following parallel place in Phœn. 814. Ὡς ἀθέων πετάλων πολυθηρότατον νάπος, Ἀρτέμιδος χιονότροφον ὄμμα Κιθαιρῶν, Μήποτε τὸν θανάτῳ προτιθέντα, λόχυνμ' Ἰοκάστας, Ὡφελες Οἰδιπόδαν θρέψαι βρέφος ἐκβολὸν οἴκων. See also Soph. Œd. T. 1391. But if any readers think that a sentence of invocation ought to have begun with the interjection ὦ, and prefer making νάπος a nominative, they will adopt ὤφελεν.

v. 1187. All the copies have the word Ἀλέξανδρον following this line; but it plainly belongs to the interpolator, who seems to have thought that as it contained two of the names of the royal peasant, Paris and Idæus, the line would be more complete if it had all three: his liberality has caused much embarrassment to the metrical flow of the verses. Seidler writes ἐκτραφέντ', Elmsley παῖδ' Ἀλέξανδρον κτίσαι, and Hermann makes the unmanageable name to constitute a verse by itself. Monk seems to have been sensible of the intrusion, as he incloses the word in brackets.

v. 1188. The scene of the Judgment of Paris is similarly described in v. 178. ἐπὶ κρηναίαισι δρόσοις, and in Helen. 682. λούτρων καὶ κρηνῶν, Ἴνα θεαὶ μορφὰν ἐφαίδρυναν.

These follow two lines which I have placed at the foot of the page, as having been interpolated: Καὶ ῥοδόεντ' ἄνθεα ὑακίνθινά τε Θεαῖσι δρέπειν. The words may have been taken out of some poem on the Judgment of Paris: the marks of intrusiveness are glaring, particularly when we consider that they follow the description of the ground, λειμῶν τ' ἄνθεσι θάλλων χλωροῖς. But their metre, their language, and their dialect all concur in convicting them: the mention of roses and hyacinths *for the goddesses to pluck*, comes before any notice of the goddesses themselves: and the word ῥοδόεντα betrays the forgery, as Euripides would have said ῥοδέα.

Med. 837. εὐώδη ῥοδέων πλόκον ἀνθέων. Hel. 251. ῥοδέα πέταλα.

v. 1191. Ἐνθα ποτὲ Παλλὰς ἔμολεν, δολιόφρων τε Κύπρις,
Ἥρα θ', ὁ Διὸς τ' ἄγγελος Ἑρμᾶς]

All editions have καὶ δολιόφρων K. and Ἑρμᾶς θ' ὁ Διὸς ᾗ. In both cases I have adopted the corrections of Dr Monk, whereby the first line becomes a cretic tetram. and the second an anapaestic dim. Previously, they were not reconcileable to any description of metre. It may be remarked that the substitution of τε for καὶ, in a sentence where the former copula is to be twice repeated, is recommended by usage; and in the latter transposition, the collocation of Ἑρμᾶς is improved; it is the same as we find in Electr. 462. Διὸς ἀγγέλω ξύν Ἑρμᾷ.

v. 1194. Κύπρις, ἃ δὲ δουρὶ Παλλὰς] All the editions have δουρί. Elmsley proposes δουρὶ δὲ Παλλὰς, omitting the article. Monk gives δουρί, a much easier change, by which the line becomes, like the preceding, a Trochaic dimeter.

v. 1195. Commonly Ἥρα τε: Beck Ἥρα δέ: Elmsley omits the name of the Queen of the gods, and writes ἃ δὲ Διὸς ἀνακτὸς εὐναισιν βασιλίσι, and he is followed by Monk: but I think it unlikely that Ἥρα would be omitted in this sentence after the mention of her two rivals. I abstain from alteration, not considering it to be safe; though I cannot help believing that there has been violence done to this line, as well as to several others, for the sake of producing a lame senarian. The general flow of the verses, as given by the Poet, was trochaic: consistency with what precedes and follows might be maintained by writing,

ἃ δὲ Διὸς ἀνακτὸς εὐναί—
σιν βασιλίσι πότνι' Ἥρα.

v. 1196. Κρίσιν ἐπὶ στυγνὰν ἔριν τε Καλλονᾶς, ἐμὸν δὲ θάνατον] Commonly τὰς καλλονᾶς. Monk and Hermann omit the article, and Matthiæ observes “τὰς insititium videtur, non solum ob metrum, sed etiam quod articulus abhorret a more Tragicorum.” See v. 179. ἔριν ἔριν μορφᾶς. Androm. 278. ἔριδι στυγερά Κεκορυθμένον εὐμορφίας. I have given ἐμὸν for ἐμοί, as was proposed by Elmsley, from whose scheme however in all that follows I must entirely dissent. After θάνατον the copies have this line, ὄνομα μὲν φέροντα Δαναΐδαισιν, ᾧ κόραι, which gave offence to readers even in the time of Portus, as violating the language by making μὲν and δὲ change places. Musgrave accord-

ingly corrected the passage to *Δαναΐδαισιν ὄνομα μὲν φέροντ'*, *ἐμοὶ δὲ θάνατον, ὦ κόραι*: in that case we ought to read *φέρουσιν*. But consideration will, I think, convince the reader, that I have done right in rejecting the line altogether. It would impair the pathos of her lamentations, were Iphigenia here to allege that 'her death was bringing fame to the Greeks.' The display of her patriotism is reserved for the following scene; she is now altogether occupied with bewailing her own hard fate: nor am I satisfied that, had any such meaning been intended by the Poet, the bare word *ὄνομα* would have been used to express *τιμὴν* or *κλέος*. Neither is it conceivable that Iphigenia would at this moment have inserted an appeal to the Chalcidians, to whom she says nothing else. I have therefore altered *ὦ κόραι* into *ὦ κόρα*, as being the words of the Chorus. Elmsley gives the two next lines to the Princess, and writes *ex ingenio προθύματ' ἔλαβεν*: he is followed by Monk and Hermann, the former giving *ἔλαβέ μ'*, the latter *ὦν, ὦ κόραι, * * προθύματ' ἔλαβεν*. But I perceive nothing which makes the interposition of the Chorus at this moment either improper or unusual: the old editions have confined their words within the limits of a senarian iambic, believing that an interruption from the Orchestra ought always to be in that measure; but a reference to vv. 1376, &c. will shew that similar interlocutory remarks are sometimes made in the same kind of verse as that used by the actor.

v. 1204. *Πικρὰν ἰδοῦσα δυσελέαν*] I feel great suspicion of the word *ἰδοῦσα*, which seems to be unmeaning, and to weaken an affecting sentence. Why should she at this moment observe that she had *beheld* Helen? I do not venture to propose any emendation, but will suggest the manner in which it is possible that the present reading might have been caused. Let us imagine that such a line as [*ἀραις δ*] *ἰδοῦσα δυσελέαν* stood in the text, and that the bracketted letters were obliterated by damp or some other cause (an accident which certainly has befallen another part of this song): a metrical corrector was likely to supply the chasm, by repeating *πικρὰν* from the preceding line. Helen is called by Euripides *Δυσελέα* also in *Orest.* 1384. the term being probably suggested by Homer's designation of her paramour, *Δύσπαρι*, *Il. Γ.* 39.

v. 1208. Every edition has *ἄδ' Αὔλις*. I have erased *ἄδ'* as an insertion made for the purpose of producing a dimeter

v. 1102. The common reading is εἰ δ' εὖ λέλεκται νῶϊ, μὴ δὴ γε κτάνης, in which νῶϊ is a glaring corruption: but it is not possible to correct the line with much confidence, since it cannot be said that any word in the place of νῶϊ is absolutely necessary either to the sense or the construction. Elmsley's conjecture τὰμὰ is by much the best and most probable that has been proposed. μὴ σύ γε, instead of μὴ δὴ γε, is my own emendation: it seems preferable to Elmsley's μηδέ σὺ, or Blomfield's μὴ δῆτα, as σύ γε adds materially to the force of the queen's adjuration at the conclusion of her speech; *do not you at least*—as Med. 1052. μὴ σύ γ' ἐργάσῃ τάδε.

v. 1105. Aldus and the MSS. have Ἀγάμεμνον· οὐδεὶς πρὸς τὰδ' ἀντείποι βροτῶν, in which the absence of ἀν distresses every reader solicitous for the purity of a Greek sentence. Markland observes, *Demosthenes inseruisset ἀν*, to which Elmsley adds, *neque omisisset Euripides*. The latter thinks that instead of ἀντείποι the Poet wrote ἀντερπεῖ: the same conjecture is also propounded by Blomfield and by Hermann. Having such formidable authority against me, it is with due humility that the following suggestions are made—It does not seem very probable that any person would write ἀντείποι (or ἀντείπη, as one MS. has it) as an explanation of ἀντερπεῖ: the verbs ἀντειπεῖν and ἀντερπεῖν should rather be joined with a dative, than with πρὸς and an accusative, as in the first instance quoted by Elmsley in favour of his emendation, Hipp. 404. οὐδεὶς ἀντερπεῖ βουλευμασι. and had an instance occurred of the other syntax, it would probably have been cited by one of those critics. The reading which I have given, οὐδεὶς τοῖσδ' ἀν ἀντείποι βροτῶν, is unimpeachable on the score of syntax or of sense, and is agreeable to Tragic language. If we suppose it to have been written by the Poet, nothing is more likely than that ἀν might have been left out in a MS. on account of the same letters following in the next word; in which case, it is exceedingly probable that in order to set straight the halting metre πρὸς τὰδ' was substituted for τοῖσδ'.

v. 1106. Εἰ μὲν τὸν Ὀρφέως εἶχον, ὧ πάτερ, λόγον, Πείθειν ἐπάδουσ' ὥσθ' ὁμαρτεῖν μοι πέτρας] The meaning is the same as if Iphigenia had said, εἰ μὲν εἶχον, ὥσπερ Ὀρφεὺς, πείθειν ἄσμασι πέτρας &c. The editors compare a similar passage in the Alcestis of our Author v. 367. Εἰ δ' Ὀρφέως μοι

στέλλειν, and τοῖσι δὲ μέλλειν, as also εἰς Τροίαν in v. 1209, but he erroneously gives τοῖς μὲν λαίφεσι.

v. 1216. This line stands in all the copies ἡ πολύμοχθον ἄμερίων. The measure of the preceding lines being anapæstic, Markland suggested the insertion of τῶν before ἄμερίων. I trust that my introduction of πᾶν has better consulted the sense. This verse used to have a note of interr. which Heath properly rejected.

v. 1217. In this and the next line, the imperfect sense and the unintelligible metre shews that something has been lost. The old reading was χρεῶν δέ τι Δύσποτμον ἀνδράσιν ἀνευρεῖν, affirmatively. Barnes gives δὲ τί, with this translation, *quorsum igitur opus est hominibus accersere malam sortem?* I do not comprehend Musgrave's version, *fatum vero aliquid hominibus difficile toleratu?* Hermann writes τὸ χρεῶν. My own suggestion of a probable mode of supplying this sentence is given in the margin. It may occur to some critics, that we should have adhered closer to the writing of the copies by the insertion of one more letter, οὐδὲ χρεῶν σ' ἔτι Δύσποτμον ἀνδράσι νεῖκος ἀνευρεῖν, (ὠ, ὠ,) Μεγάλα πάθεα, &c. so that σε might refer to Helen, the mention of whom immediately follows. I admit that this would account for all the letters in δέ τι, and, what is more, would elevate the spirit of the passage. But I am not satisfied that ὠ, ὠ could properly be thus interposed in the middle of a sentence; and I think that a transition from the anapæstic metre, which has prevailed for many lines, to the trochaic, was not likely to have taken place, except after a sufficient pause.

vv. 1219—21. In all editions these lines are given to the Chorus. Blomfield properly noticed that they belong to Iphigenia's song: and thus they are printed by Hermann. τοῖς used to be prefixed to Δαναΐδαις, in order to make the verse a Senarian; one Paris MS. omits it, another has it inserted by a different hand.

v. 1222. Two Flor. MSS. have κακῆς.

v. 1225. Τόν τε τῆς θεᾶς παῖδα, τέκνον, ᾧ σὺ δεῦρ' ἐλήλυθας] In the Aldine and other old Edd. the verse stands, τόν τε τῆς θεᾶς παῖδ', ὃ τέκνον γ', ᾧ δεῦρ' ἐλήλυθας. The person who thus altered it, seems not to have been aware that θεᾶς was used as a monosyllable, and about the trochaic cæsure he knew nothing. Heath restored the metre by writing παῖδα, τέκνον, ᾧ γε δ. ε'.

Hermann properly gives ὦ σύ. Reiske had suggested τὸν γε τῆς θ. π. and this is adopted by Matthiæ, who renders it *et quidem*, as if it were καὶ τὸν γε—.

v. 1227. Τί δέ, τέκνον, φεύγεις; Ἀχιλλέα τόνδ' ἰδεῖν αἰσχύνομαι] All edd. till lately have τί δέ φεύγεις, τέκνον; τὸν Ἀχιλλέα τὸν ἰδεῖν αἰσχύνομαι. but most of the MSS. omit τὸν before Ἀχ. The line is now printed as Porson gives it in *Misc. Tracts* p. 197. The first part was corrected by Heath, the second by Musgrave.

v. 1228. Iph. T. 560. ὡς τί δὴ θέλων; Or. 786. ὡς τί δὴ τόδε;

v. 1229. Οὐκ ἐν ἀβρότῃ κεῖσθαι πρὸς τὰ νῦν πεπτωκότα] This is the reading of the MSS. The editions had πρὸς τὰ νῦν πεπραγμένα, before Markland, who gave πεπτωκότα from the Paris MSS. and cited Hipp. 715. πρὸς τὰ νῦν πεπτωκότα. Elect. 644. πρὸς τὸ πίπτον. Plutarch. ad Apoll. p. 112. F. the latter taken, as Porson observed, from Plato p. 604. C. "Adde Alexin Stobæi, p. 560. 15. Terent. Adelph. IV. 7. 21. *Ita vita est hominum quasi quum ludas tesseris.*" Porson. Barnes compares Phœn. 1291. Αἰδούμεθ' ὄχλον: Οὐκ ἐν αἰσχύνῃ τὰ σά. ἀβρότης answers to the English, *delicacy*—σεμνότης, to *reserve*.

v. 1230. ἦν δυνώμεθα—] An aposiopesis. Clytæmnestra being about to say σὸν βίον σῶσαι, or something to that effect, is interrupted by the hasty cry of Achilles. Here again Hermann gives the reins to his genius for alteration, and prints in the text ἦν ὀδυνώμεθα, rendering it, *Non est usus superbæ, ubi in dolore sumus*.

v. 1233. "Libri πονηρὸν οἰωνὸν λόγον. Marklandus λόγων vel λόγου, verissime, probavitque Musgravius, nec quisquam debbat non probare. Nam λόγον prorsus putide adjectum esset. Quod dicit Clytæmnestra οἰωνόν, ipsa hæc verba Achillis intelligit ἀμφὶ σῆς παιδός. Nam ubi de filia sua sermonem esse audiit, animo præ sagit quid porro narraturus sit Achilles. Ea narratio est quam λόγων vel λόγου nomine significat: *malum dixisti augurium rei, quam sis narraturus.*" Hermann.

v. 1234. All the copies give Ὡς χρεὼν σφάζει νιν: κούδεις τοῖσδ' ἐναντίον λέγει; with a spondee for the third foot. Heath restored the metre by reading οὐδεις, which most of the subsequent editors have approved; Markland having observed that the K was

only an error from the first letter of Clytæmnestra's name being taken into the words of the Poet. But Hermann says, *rudis est Heathii emendatio: nam necessarium est κούδεις—nisi dicatur τί δ' ; ούδεις—aut ἡ ούδεις—*" I do not accede to this dictum: *καί* would be suitable,¹ but not necessary; *ούδεις δὲ* would be more agreeable to usage; but the Tragedians, like all other writers, sometimes give force to their sentences by omitting conjunctions. Hermann adopts Musgrave's alternative conjecture *σφάζαι σφε*, an alliteration very distressing to the ear.

v. 1235. Ald. and MSS. have Ἐς θόρυβον ἐγώ τοι καὐτός ἤλυθον. K. ἐς τίν', ὃ ξέρε; with a double infraction of metre. Heath and Markland would prefer ἤλυθον, though they do not seem to have perceived that the dactyl was absolutely inadmissible. The other error it is very difficult to remove in a satisfactory manner. Markland proposes ἐγωγε καὐτός. Musgrave ἐγώ τι κ' αὐτός. Blomfield ἐγὼ τιν' αὐτός. Porson and Matl¹ thise adopt Markland's, Gaisford and Hermann give Musgrave's. I have with much hesitation admitted Blomfield's; but am now of opinion that Markland's is the safer correction: Dobree cites ἐγωγε καὶ αὐτός from Plato Gorg. p. 245. 10. *Routh*.

v. 1236. The old edd. have μὼν κόρην σώζειν ἐμήν; Canter first perceived that the true reading must be σώζων. It implies, *What? in endeavouring to preserve my daughter?*

v. 1237. All the translations render τίς δ' ἂν ἔτλη by *quis vero ausus est?* It should be *quis vero ausus esset?*

v. 1238. στρατὸς δὲ Μυρμιδόνων οὗ σοι παρήν;] This line exhibits one instance of a dactyl in Troch. tetram. comprised in a proper name; v. 784. has another, Εἰς ἅρ' Ἰφιγένειαν Ἐλένης νόστος ἦν πεπρωμένος; Elmsley in his Review of Porson's *Hecuba* (*Edinb. Rev.* Vol. xix. p. 71) while he allows to any place of Tragic iambics except the last, the licence of an anapaest when entirely comprised in a proper name, wishes to deprive the trochaic of the corresponding liberty: although the reason is precisely the same in both cases, that many names, like that of our Heroine, could not otherwise come into the dialogue. Accordingly he thinks these two lines corrupt. I mention this only to protest against this disposition to limit the Tragic licences so much more narrowly than Porson has done, and to say that the existence of but few instances is an insufficient argument in favour of a change.

The surviving plays of our Author do not abound with trochaics; out of eighteen only eight have this measure at all. Had all the lost Tragedies been preserved, in many of which we know that the names of Ἀντιόπη, Ἀνδρομέδη, Βελλεροφόντης, Ὑψιπύλη, Πρωτεσίλαος &c. abounded, is it not probable that we should have had numerous instances of such names in this part of the dialogue? Elmsley here says, *Read* στρατὸς δὲ Μυρμιδῶν, and, strange to say, Hermann obeys his bidding.

v. 1239. Πρῶτος ἦν ἐκεῖνος ἐχθρός] *Ille primus erat adversarius*. My correction, ἐχθρῶν, is proposed without much confidence, but it seems more agreeable to common diction.

v. 1240. Ald. and MSS. Οἱ με τῶν γάμων ἀπεκάλουν ἥσσον. Matthiæ τὸν γάμων ἄ. ἦ. He cites in defence of his emendation Soph. Aj. 725. Τὸν τοῦ μανέντος κάπιβουλεντοῦ στρατῷ Ξύναιμον ἀποκαλοῦντος. Hipp. 584. Καὶ μὴν σαφῶς γε τὴν κακῶν προμνήστριαν, Τὴν δεσπότου προδοῦσαν ἐξαυδᾷ λέχος. Besides the usage of τὸν in this mode of speaking, γάμων is, as Hermann remarks, more suitable than τῶν γάμων. Compare Andr. 632. Ἦσσαν πεφυκὼς Κυπρίδος, ὦ κάκιστε σύ.

v. 1243. Tro. 23. Ἐγὼ δέ, νικῶμαι γὰρ Ἀργείας θεᾶς Ἥρας, Ἀθάνης θ'. Cycl. 453. Βακχίου νικώμενος. Heracl. 234. Τὴν δ' εὐγένειαν τῆς τύχης νικωμένην Νῦν δὴ μάλιστ' ἐσεῖδον.

v. 1244. Commonly μάχη or μάχει. Elmsley and Matthiæ properly give the future μαχεῖ.

v. 1245. ὄναιο τῶν φρενῶν: Ἀλλ' ὀνησόμεσθα] Elmsley corr. ἀλλ' ὀνήσομέν σε: Matthiæ justly defends the common text: "ὀνησόμεσθα dicit Achilles, respiciens ad id quod Clyt. dixerat, ὄναιο τῶν φρενῶν, *utinam fructum capias probi animi tui*. Respondet, *Ego vero fructum capiam*. Fructum autem intelligit eum, quem e servata Iph. capiet."

v. 1247. Hermann's is the first Ed. in which οὐκ is accented.

v. 1248. Ulysses has a similar office allotted to him by our Poet in the case of Polyxena, Hec. 140. Ἥξει δ' Ὀδυσσεύς, ὅσον οὐκ ἤδη, Πῶλον ἀφέλξων σῶν ἀπὸ μαστῶν.

v. 1249. Vulgo ἰδίᾳ πρᾶσσω, *contra melum*. ἰδία is the emendation of Heath.

v. 1250. Αἰρεθεῖς ἐκῶν. Κλ. πονηράν γ' αἶρεσιν, μαιφονεῖν] There is a similar use of the infinitive in Helen. 1653. Ἡ με προῦδωκεν: καλὴν γε προδοσίαν, δίκαια δρᾶν.

v. 1252. It continued to be published ἐμὲ δὲ τί χρὴ δρᾶν τότε; in opposition to the metre, and without the notice of any editor, till Dr Gaisford restored the verse by transposing χρὴ τί.

v. 1253. ὥς τοῦδ' οὐνεκ' οὐ σφαγήσεται] Elmsley on Med. 596. (Ὡς οὐ κρινοῦμαι τῶνδ' σοι τὰ πλείονα) “ὥς *fortiter affirmantis est, ut* ἴσθι ὥς.” He cites many examples from the Tragedies of this usage of ὥς with the future, and the present line among the rest; but his proposed alteration of τοῦδ' to τῇσδ', is unnecessary. Matthiæ properly explains τοῦδ' by τοῦ ἐμὲ αὐτῆς ἀντέχεσθαι. Hecuba's declaration on a similar occasion is conveyed in similar language, Hec. 400. Ὡς τῇσδ' ἐκούσα παιδὸς οὐ μεθήσομαι. Brodæus renders τοῦδ' οὐνεκ', *quod attinet ad hoc*. These words used to be written interrogatively; an error remarked by Heath. Some MSS. have ἐνεκ'.

v. 1254. The common reading is Ἄλλα μὲν εἰς τοῦτό γ' ἤξει, which Barnes explains by supposing Achilles at this moment either to lay his hand on his sword, or to point to his faithful soldiers, who were prepared to fight in defence of the maiden. Several commentators have adopted this notion, and Brumoy renders it, *Voici qui me repondra d'elle*. Hermann explains the words differently, *Atqui, eo venietur, ut ex amplexu tuo eam conentur abstrahere*. Such a remark appears so utterly useless after what he had already said, that I have adopted εἰς ταῦτόν ἤξει, *it will come to the same thing*. Musgrave, followed by Matthiæ, proposed ταῦτό γ'. Of the phrase εἰς ταῦτόν ἤκω, I have spoken in my note on v. 574. I cannot see the absurdity which Hermann discovers in this reading. Though Achilles had in reply to the mother's inquiry, *what she should be doing*, told her to *cling to her daughter*, it is natural that he should now add that this would still leave her in the same danger, and that her preservation must be effected by those other means to which he had alluded. Perhaps ἤξεις may be preferable.

The speech of Iphigenia, in all editions except this, begins with μῆτερ, εἰσακούσατε Τῶν ἐμῶν λόγων. I do not object to εἰσακούσατε after μῆτερ on mere grammatical grounds; for if the address had been intended for several persons, the plural might be used; see v. 359. But all the early part of the speech is addressed to her mother exclusively: I have therefore given εἰσακουστέον. Elmsley on Heracl. 535. says “Cum hac Macariæ oratione comparanda Polyxenæ oratio in Hec. 342. Iphigeniæ in Iph. A.

1368. Praxithæ in Erechtheo. Omnes locis communibus refertæ sunt, quorum multo patientiores fuerunt Athenienses quam nostri homines."

v. 1256. τὰ δ' ἀδύναθ' ἡμῖν καρτερεῖν οὐ ῥάδιον] Musgrave and others render καρτερεῖν *obniti*, the opposite of its real meaning, which is *sustinere, to endure, bear with*: as Alcest. 1090. καρτερεῖν θεοῦ δόσιν. The difficulty of this sentence lies in the word ἀδύνατα. It seems to be used for ἀμήχανα. Indeed these two adjectives are adopted indiscriminately by our Author. See Herc. F. 138. ἀδυνάτων ἔοικ' ἐρᾶν. Alcest. 208. τὰμήχανα ζητῶν where the words are convertible. So in this speech of Iphigenia v. 1282. ἀλλ' ἀμήχανον is synon. with ἀλλ' ἀδύνατον.

v. 1257. Ph. 1697. ὦ θύγατερ, αἰνῶ μὲν σε τῆς προθυμίας.

v. 1258. Ἀλλὰ καὶ σέ τοῦθ' ὀρᾶν χρή, μὴ διαβληθῇ στρατῷ, Καὶ πλεόν πρᾶξωμεν οὐδέν, ὅδε δὲ συμφορᾶς τύχη] Hitherto διαβληθῆς. Iphigenia's apprehension was not that Clytæmnestra but that Achilles should be denounced to the army, and thereby suffer for her sake. I have therefore given διαβληθῇ, and am surprised that I should be the first to introduce so obvious an emendation. Then the common reading was ὅς δὲ συμφορᾶς τύχη: this is due to some one (perhaps Aldus), who judged that ὅς could be used for οὗτος: most of the MSS. have ὁ δὲ σ. τ. Markland and Musgrave perceived that the true reading was ὅδε δέ. Compare Heracl. 421. Ταῦτ' οὖν ὅρα σὺ, καὶ ξυνεξεύρισχ', ὅπως Αὐτοὶ τε σωθήσῃσθε, καὶ πέδον τόδε, Κἀγὼ πολίταις μὴ διαβληθήσομαι.

v. 1262. Εὐκλεῶς πρᾶξαι, παρεῖσά γ' ἐκποδὼν τὸ δυσγενές] All the edd. τὸ δυσμενές. This too seems to have originated with Aldus, as the MSS. have τὸ δυσγενές. Hermann gives παρεῖσά τ', coupling it with εὐκλεῶς, a reading which I used formerly to approve: see Orest. 118. Φόβῳ προσελθεῖν μνήμα σόν, ταρβοῦσά τε Ἀργεῖον ὄχλον, where φόβῳ and ταρβοῦσα are joined by the copula. But παρεῖσα γ' is justifiable, and therefore not to be disturbed; its force is, *I mean by dismissing all ignoble thoughts.*

v. 1264. "Ἐλλάς ἡ μεγίστη pro ἡ μεγάλη. Hesychius, μεγίστην, μεγάλην." Musgr. "In Æsch. Eum. 44. μεγίστην accipiendum videtur pro μεγάλην." Gaisf.

v. 1265. Κάν ἐμοὶ πορθμός τε ναῶν] Many critics have illustrated by examples this well known Græcism, and among the rest Blomfield (Gloss. Æsch. Pers. 117) who in quoting this line proposes to read καν ἐμοὶ νεῶν τε πορθμός: but the common order of the words seems to me preferable. ναὸς and ναῶν are used by the Tragedians as frequently as νεὼς and νεῶν.

v. 1267. The copies have Μηκέθ' ἀρπάξειν ἑᾶν τᾶς ὀλβίας ἐξ Ἑλλάδος, Τὸν Ἑλένης τίσαντας ὄλεθρον, ἦντιν' ἥρπασεν Πάρις. The second of these lines I consider to be spurious. It is the only intrusion made by the interpolator upon the trochaics of this drama. Musgrave remarked how inappropriate it was to call Helen's abduction τὸν Ἑλένης ὄλεθρον, and he said, *caudam trahit sequens comma ἦντιν' ἥρπασεν Πάρις*. He might have added that τίσαντας is used in a wrong signification, and that ἦντινα is adopted where the simple relative ἦν is required. But this line is not without its value, if it assist us in correcting that which precedes. Porson in Præf. ad Hec. p. xliii. in noticing that the trochaic cæsura cannot rest upon an article or preposition, says, *Leviter corruptus Iph. A. 1391. et leviter corrigendum τάσδ' pro τᾶς*. Of this correction, which is adopted by Matthiæ, Hermann observes, *quo nihil fingi molestius potest*. While I agree with this censure, I am disposed to say of Hermann's reading, τιν' for τᾶς, *quo nihil fingi frigidius potest*. What may be said of my own emendation, τούσδ' for τᾶς, I will not anticipate; but I will urge in its defence, that Iphigenia may be supposed to look at Achilles and his soldiers, who are designated by τούσδ' in v. 1245, and that the interpolator's word, τίσαντας, seems to argue that he had found τούσδ' in the old copy of the Poet which he used.

v. 1270. The reading of almost all edd. is Καὶ γὰρ οὐδέ τοι λῖαν γ' ἐμοὶ φιλοψυχεῖν χρεών: an evident corruption. Most of the MSS. have καὶ γὰρ οὐδέ τοι λῖαν ἐμέ φ. χ. It will be observed that ἐμέ, not ἐμοί, is required both by the syntax and the metre. I have adopted the first correction of Elmsley (*Edinb. Rev.* Vol. xix. p. 92) οὐδέ τοι τι λῖαν, particularly as one of the Paris MSS. has οὐδέ τοι, the other οὐδέ τι, a fact of which Elmsley was not aware. He afterwards (*Mus. Crit.* Vol. II. p. 282) proposed a different reading, οὐχ οὕτω τι λῖαν, on various accounts less probable than that which Hermann and myself have admitted.

v. 1271. Πᾶσι γάρ μ' Ἑλλησι κοινὸν ἔτεκες, οὐχὶ σοὶ μόνῃ]

Elmsley proposed *κοινὴν* and *οὐκ ἐμοί*. Had he considered the passage more maturely, I am convinced that he would have withdrawn both those alterations.

v. 1274. *ἐχθροὺς τε* Ald. The correction is Reiske's. One of the Paris MSS. has *ἐχθροὺς γε*, in the other there is no particle. Matthiæ first placed the interr. at the end of v. 1275.

v. 1276. Aldus gives this line in a very corrupt state, *τί τὸ δίκαιον τοῦ γ' ; ἀρ' ἔχομεν ἀντεπεῖν ἔπος*; the manuscripts have either *τοῦτό γ'* or *τοῦ γ'* with *το* written over it. Of this reading and of almost all the attempts made at correction, I will first observe that the opt. *ἔχομεν* used interrogatively, without *ἂν*, is, as I conceive, a solecism. Elmsley evades the main difficulty; he says (*in Edinb. Rev.* Vol. xix. p. 92.) "We do not pretend to correct the whole verse; but we have little doubt that the true reading of the latter hemistich is *ἔχομεν ἀντεπεῖν ἔπος*." Hermann gives *τί τὸ δίκαιον τοῦτό γ' ; ἀρ' ἔχοιμ' ἂν ἀντεπεῖν ἔπος*; a verse which retains two of the faults of the Aldine, the expletive *γ'*, and the want of the trochaic cæsure. Porson declares the line to be manifestly corrupt, but makes no attempt at emendation. After the failure of these chiefs of the critical art, it becomes me to speak very diffidently of my own essay. I shall only mention the reasons which have moved me to give the following line, *τί τὸ δίκαιον ; ἀρ' ἔχομεν τοῖσδ' ἂν ἀντεπεῖν ἔπος*; On the supposition that the beginning and end of the verse, as given in the copies are correct, the only position which the words *ἀρ' ἔχομεν* could possibly have occupied is that here allotted to them. If the reader will turn to v. 1105. he will observe a similarity to the case now before us, which makes it probable that the corruption of both verses arose from the same cause, the omission of *ἂν* before *ἀντίποι* in one, and *ἀντεπεῖν* in the other. If then we have rightly corrected the former by the insertion of *τοῖσδ' ἂν*, I think it follows that this requires the same remedy. Here, however, I believe that there was an additional cause for error—the mistaken interpretation of the words *τί τὸ δίκαιον*; which some read as if it had been *τί δίκαιον*, and inserted *τοῦτ'* (for *τοῦτό γ'* is a mere metrical expedient) in order to give what they believed to be the speaker's meaning, *How is this just?* But *τί τὸ δίκαιον*; really signifies, *what is justice?* as Phœn. 558. *κᾶτα ποῦ 'στὶν ἡ δίκη*; When therefore the verse had assumed

this form, *Τί τὸ δίκαιον τοῦτ'*; ἀρ' ἔχοιμεν τοῖσδ' ἀντειπεῖν ἔπος; others strove to reduce it to something like rhythm by writing *τοῦτό γ'*, and erasing *τοῖσδ'*.

v. 1279. *Εἰς γ' ἀνὴρ κρείσσω γυναικῶν μυρίων ὄρῶν φάος*] Dobree proposes *ὄρῶν* for *ὄρῶν*: but the latter is right, the construction being the same as in *Orest.* 795. *Ὡς ἀνὴρ ὅστις τρόποισι συντακῇ, θυραῖος ὦν, Μυρίων κρείσσω ὁμαίμων ἀνδρὶ κεκτῆσθαι φίλος.* Hermann omits the *γ'* after *εἰς*, and I was once tempted to do the same; for though the particle is not unmeaning, yet without it I think the sentence would have run better. One Paris MS. has *εἰς γὰρ ἀνὴρ*.

v. 1281. The old copies have *γενήσομ' ἐγὼ*, which error was first corrected by Reiske.

v. 1284. To the same effect are the words of Macaria, *Herac.* 591. *Τάδ' ἀντὶ παίδων ἐστὶ μοι κειμήλια.*

v. 1285. *Βαρβάρων δ' Ἑλλήνας ἄρχειν εἰκὸς*] Aldus and the MSS. *εἰκὸς ἄρχειν*. Dan. Heinsius first pointed out that the measure required those two words to be transposed. It is correctly quoted by Aristotle *Polit.* i. 2.

v. 1286. *τὸ μὲν*, i. e. *τὸ βάρβαρον γένος*.

v. 1288. *Ph.* 1217. *Καλῶς τὰ τῶν θεῶν καὶ τὰ τῆς τύχης ἔχει.*

v. 1289. *μακάριόν μέ τις θεῶν ἔμελλε θῆσειν, εἰ τύχοιμι σῶν γάμων*] The common version is incorrect, *beatum me Deorum aliquis facturus esset, si tuas nuptias possem habere*. It ought to be, *beatum me facturus erat, si mihi nuptiæ tuæ contigissent*.

v. 1291. *τοῦ μὲν* Ald. and MSS. One Paris MS. has *σοῦ* supercribed, which also appears in Canter's edition.

After v. 1292. follow two lines which I have degraded to the bottom of the page: *Τὸ θεομαχεῖν γὰρ ἀπολιποῦσ', ὃ σου κρατεῖ, Ἐξελογίσω τὰ χρηστὰ, τὰ τ' ἀναγκαῖά γε.* The editors differ in reading, some *τ' ἀναγκαῖά γε*, others *τὰ ἀναγκαῖά τε*, but not one of them has intimated a suspicion of these lines not being genuine. Nevertheless I am persuaded that no person can read this play without feeling their impropriety. They destroy the effect of what Achilles has just said, and reduce his admiration of the young princess's noble spirit and generous patriotism, to a mere compliment on her prudence in surrendering to necessity. This sentiment is so unlike his character, and so inconsistent with what he says before and afterwards, that it might safely be deemed an inter-

Med. 837. εὐώδη ῥοδέων πλόκον ἀνθέων. Hel. 251. ῥοδέα πέταλα.
v. 1191. Ἐνθα ποτὲ Παλλὰς ἔμολεν, δολιόφρων τε Κύπρις,
Ἥρα θ', ὁ Διὸς τ' ἄγγελος Ἑρμᾶς]

All editions have καὶ δολιόφρων K. and Ἑρμᾶς θ' ὁ Διὸς ἄ. In both cases I have adopted the corrections of Dr Monk, whereby the first line becomes a cretic tetram. and the second an anapæstic dim. Previously, they were not reconcileable to any description of metre. It may be remarked that the substitution of τε for καὶ, in a sentence where the former copula is to be twice repeated, is recommended by usage; and in the latter transposition, the collocation of Ἑρμᾶς is improved; it is the same as we find in Electr. 462. Διὸς ἀγγέλω ξὺν Ἑρμᾷ.

v. 1194. Κύπρις, ἃ δὲ δουρὶ Παλλὰς] All the editions have δουρί. Elmsley proposes δουρὶ δὲ Παλλὰς, omitting the article. Monk gives δουρί, a much easier change, by which the line becomes, like the preceding, a Trochaic dimeter.

v. 1195. Commonly Ἥρα τε: Beck Ἥρα δέ: Elmsley omits the name of the Queen of the gods, and writes ἃ δὲ Διὸς ἀνακτὸς εὐναισιν βασιλίσι, and he is followed by Monk: but I think it unlikely that Ἥρα would be omitted in this sentence after the mention of her two rivals. I abstain from alteration, not considering it to be safe; though I cannot help believing that there has been violence done to this line, as well as to several others, for the sake of producing a lame senarian. The general flow of the verses, as given by the Poet, was trochaic: consistency with what precedes and follows might be maintained by writing,

ἃ δὲ Διὸς ἀνακτος εὐναί—
σιν βασιλίσι πότνι' Ἥρα.

v. 1196. Κρίσιν ἐπὶ στυγνὰν ἔριν τε Καλλονᾶς, ἐμὸν δὲ θάνατον] Commonly τὰς καλλονᾶς. Monk and Hermann omit the article, and Matthiæ observes “τὰς insititium videtur, non solum ob metrum, sed etiam quod articulus abhorret a more Tragicorum.” See v. 179. ἔριν ἔριν μορφᾶς. Androm. 278. ἔριδι στυγερᾷ Κεκορυθμένον εὐμορφίας. I have given ἐμὸν for ἐμοί, as was proposed by Elmsley, from whose scheme however in all that follows I must entirely dissent. After θάνατον the copies have this line, ὄνομα μὲν φέροντα Δαναΐδαισιν, ᾧ κόραι, which gave offence to readers even in the time of Portus, as violating the language by making μὲν and δέ change places. Musgrave accord-

ingly corrected the passage to *Δαναΐδαισιν ὄνομα μὲν φέροντ', ἐμοὶ δὲ θάνατον, ὦ κόραι*: in that case we ought to read *φέρονσαν*. But consideration will, I think, convince the reader, that I have done right in rejecting the line altogether. It would impair the pathos of her lamentations, were Iphigenia here to allege that 'her death was bringing fame to the Greeks.' The display of her patriotism is reserved for the following scene; she is now altogether occupied with bewailing her own hard fate: nor am I satisfied that, had any such meaning been intended by the Poet, the bare word *ὄνομα* would have been used to express *τιμὴν* or *κλέος*. Neither is it conceivable that Iphigenia would at this moment have inserted an appeal to the Chalcidians, to whom she says nothing else. I have therefore altered *ὦ κόραι* into *ὦ κόρα*, as being the words of the Chorus. Elmsley gives the two next lines to the Princess, and writes *ex ingenio προθύματ' ἔλαβεν*: he is followed by Monk and Hermann, the former giving *ἔλαβέ μ',* the latter *ὦν, ὦ κόραι, * * προθύματ' ἔλαβεν*. But I perceive nothing which makes the interposition of the Chorus at this moment either improper or unusual: the old editions have confined their words within the limits of a senarian iambic, believing that an interruption from the Orchestra ought always to be in that measure; but a reference to vv. 1376, &c. will shew that similar interlocutory remarks are sometimes made in the same kind of verse as that used by the actor.

v. 1204. *Πικρὰν ἰδοῦσα δυσελέναν*] I feel great suspicion of the word *ἰδοῦσα*, which seems to be unmeaning, and to weaken an affecting sentence. Why should she at this moment observe that she had *beheld* Helen? I do not venture to propose any emendation, but will suggest the manner in which it is possible that the present reading might have been caused. Let us imagine that such a line as [*ἀραις δ*] *ἰδοῦσα δυσελέναν* stood in the text, and that the bracketted letters were obliterated by damp or some other cause (an accident which certainly has befallen another part of this song): a metrical corrector was likely to supply the chasm, by repeating *πικρὰν* from the preceding line. Helen is called by Euripides *Δυσελένα* also in *Orest.* 1384. the term being probably suggested by Homer's designation of her paramour, *Δυσπαρι*, *Il.* Γ. 39.

v. 1208. Every edition has *ἄδ' Ἀῦλιν*. I have erased *ἄδ'* as an insertion made for the purpose of producing a dimeter

anapæstic: the pronoun is expressed in *τούσδ' εἰς ὄρμους*. This line is a spondaic (See note on v. 118.) like three which presently follow.

v. 1209. To this line are always added the words *εἰς Τροίαν*: but that they were an interpolation is proved by the improbability of *εἰς ὄρμους* and *εἰς Τροίαν*, being written in juxta-position, and by the terminations of two adjacent verses *Τροίαν* and *πομπαίαν*, in rhyming cadence.

v. 1211. Commonly *μήτ'*. Hermann properly corrects it, *μηδ'*. In the following lines I have taken the liberty of omitting several words, which appear to have arisen partly from interpretations written in the margin, and partly from a desire to produce a system of dimeters. At the foot of the text are found the six lines as they stand in the copies of our poet, out of which I have made three; comprising all the meaning that can be extracted out of the six, without any of their improprieties. Before the reader condemns such a liberty taken by an editor, I request that he will carefully peruse the six verses, and if he be not himself satisfied that they include some interpolations, he may retain and cherish them, entire and unaltered. If however he be convinced that some intrusions have been forced on the text, let him accompany me in a candid and detailed consideration of the passage. *πομπὰν* was suggested by *πομπαίαν*, in its immediate neighbourhood; and Euripides would not have said *πνεῖν πομπὰν*, but *πνεῖν αὔραν*. Then *μειλίσσων* seems quite inappropriate in this place, and arose from the mistake of the interpolator, who fancied that a *calm* was implied, whereas Iphigenia speaks only of the prevalence of adverse winds; besides, the syntax in this place would have required *μειλίξας*: the interpolator took the word from another line of Euripides, *Hel. 1355. Ζεὺς μειλίσσων στυγίους ὀργάς*. The sole meaning of what follows is, that the breeze, sent by Jupiter, brought happiness to some mortals, and adversity to others; the marginal explanations intimate that some could put to sea, while others were wind-bound; to the former being applied the words *ἐξορμᾶν* and *στέλλειν*, (they should rather have been *ἐξορμᾶσθαι* and *στέλλεσθαι*), to the latter *μέλλειν*. Again, *τοῖσι δὲ λύπαν* is, I think, a palpable gloss of *τοῖσι δ' ἀνάγκαν*. As for *λαίφρσι*, I consider it to be an interpretation written by an erring scholiast over *τοῖς μέν*. In the above lines Monk omits *τοῖς δὲ λύπαν, τοῖς δὲ*

στέλλειν, and τοῖσι δὲ μέλλειν, as also εἰς Τροίαν in v. 1209, but he erroneously gives τοῖς μὲν λαΐφεσι.

v. 1216. This line stands in all the copies ἡ πολύμοχθον ἀμερίων. The measure of the preceding lines being anapæstic, Markland suggested the insertion of τῶν before ἀμερίων. I trust that my introduction of πᾶν has better consulted the sense. This verse used to have a note of interr. which Heath properly rejected.

v. 1217. In this and the next line, the imperfect sense and the unintelligible metre shews that something has been lost. The old reading was χρεῶν δέ τι Δύσποτμον ἀνδράσιν ἀνευρεῖν, affirmatively. Barnes gives δὲ τί, with this translation, *quorsum igitur opus est hominibus accersere malam sortem?* I do not comprehend Musgrave's version, *fatum vero aliquid hominibus difficile toleratu?* Hermann writes τὸ χρεῶν. My own suggestion of a probable mode of supplying this sentence is given in the margin. It may occur to some critics, that we should have adhered closer to the writing of the copies by the insertion of one more letter, οὐδὲ χρεῶν σ' ἔτι Δύσποτμον ἀνδράσι νεῖκος ἀνευρεῖν, (ὠ, ὠ,) Μεγάλα πάθεα, &c. so that σε might refer to Helen, the mention of whom immediately follows. I admit that this would account for all the letters in δέ τι, and, what is more, would elevate the spirit of the passage. But I am not satisfied that ὠ, ὠ could properly be thus interposed in the middle of a sentence; and I think that a transition from the anapæstic metre, which has prevailed for many lines, to the trochaic, was not likely to have taken place, except after a sufficient pause.

vv. 1219—21. In all editions these lines are given to the Chorus. Blomfield properly noticed that they belong to Iphigenia's song: and thus they are printed by Hermann. τοῖς used to be prefixed to Δαναΐδαις, in order to make the verse a Senarian; one Paris MS. omits it, another has it inserted by a different hand.

v. 1222. Two Flor. MSS. have κακῆς.

v. 1225. Τόν τε τῆς θεᾶς παῖδα, τέκνον, ᾧ σὺ δεῦρ' ἐλήλυθας] In the Aldine and other old Edd. the verse stands, τόν τε τῆς θεᾶς παῖδ', ὃ τέκνον γ', ᾧ δεῦρ' ἐλήλυθας. The person who thus altered it, seems not to have been aware that θεᾶς was used as a monosyllable, and about the trochaic cæsure he knew nothing. Heath restored the metre by writing παῖδα, τέκνον, ᾧ γε δ. ε'.

Hermann properly gives ὦ σύ. Reiske had suggested τόν γε τῆς θ. π. and this is adopted by Matthiæ, who renders it *et quidem*, as if it were καὶ τόν γε—.

v. 1227. Τί δέ, τέκνον, φεύγεις; Ἀχιλλέα τόνδ' ἰδεῖν αἰσχύνομαι] All edd. till lately have τί δέ φεύγεις, τέκνον; τόν Ἀχιλλέα τόν ἰδεῖν αἰσχύνομαι. but most of the MSS. omit τόν before Ἀχ. The line is now printed as Porson gives it in *Misc. Tracts* p. 197. The first part was corrected by Heath, the second by Musgrave.

v. 1228. Iph. T. 560. ὡς τί δὴ θέλων; Or. 786. ὡς τί δὴ τόδε;

v. 1229. Οὐκ ἐν ἀβρότῃ κεῖσθαι πρὸς τὰ νῦν πεπτωκότα] This is the reading of the MSS. The editions had πρὸς τὰ νῦν πεπραγμένα, before Markland, who gave πεπτωκότα from the Paris MSS. and cited Hipp. 715. πρὸς τὰ νῦν πεπτωκότα. Elect. 644. πρὸς τὸ πίπτον. Plutarch. ad Apoll. p. 112. F. the latter taken, as Porson observed, from Plato p. 604. C. "Adde Alexin Stobæi, p. 560. 15. Terent. Adelph. IV. 7. 21. *Ita vita est hominum quasi quum ludas tesseris.*" Porson. Barnes compares Phœn. 1291. Αἰδούμεθ' ὅχλον: Οὐκ ἐν αἰσχύνῃ τὰ σά. ἀβρότης answers to the English, *delicacy*—σεμνότης, to *reserve*.

v. 1230. ἦν δυνώμεθα—] An aposiopesis. Clytæmnestra being about to say σὸν βίον σῶσαι, or something to that effect, is interrupted by the hasty cry of Achilles. Here again Hermann gives the reins to his genius for alteration, and prints in the text ἦν ὀδυνώμεθα, rendering it, *Non est usus superbæ, ubi in dolore sumus*.

v. 1233. "Libri πονηρὸν οἰωνὸν λόγον. Marklandus λόγων vel λόγου, verissime, probavitque Musgravius, nec quisquam debbat non probare. Nam λόγον prorsus putide adjectum esset. Quod dicit Clytæmnestra οἰωνόν, ipsa hæc verba Achillis intelligit ἀμφὶ σῆς παιδός. Nam ubi de filia sua sermonem esse audiit, animo præagit quid porro narraturus sit Achilles. Ea narratio est quam λόγων vel λόγου nomine significat: *malum dixisti augurium rei, quam sis narraturus.*" Hermann.

v. 1234. All the copies give Ὡς χρεὼν σφάζει νιν: κούδεις τοῖσδ' ἐναντίον λέγει; with a spondee for the third foot. Heath restored the metre by reading οὐδεις, which most of the subsequent editors have approved; Markland having observed that the K was

only an error from the first letter of Clytæmnestra's name being taken into the words of the Poet. But Hermann says, *rudis est Heathii emendatio: nam necessarium est κούδεις—nisi dicatur τί δ' ; οὐδεις—aut ἡ οὐδεις—*" I do not accede to this dictum: *καί* would be suitable, but not necessary; *οὐδεις δὲ* would be more agreeable to usage; but the Tragedians, like all other writers, sometimes give force to their sentences by omitting conjunctions. Hermann adopts Musgrave's alternative conjecture *σφάξαι σφε*, an alliteration very distressing to the ear.

v. 1235. Ald. and MSS. have *Ἐς θόρυβον ἐγὼ τοι καὐτός ἤλυθον*. K. *ἐς τίν', ὧ ξένε*; with a double infraction of metre. Heath and Markland would prefer *ἤλθον*, though they do not seem to have perceived that the dactyl was absolutely inadmissible. The other error it is very difficult to remove in a satisfactory manner. Markland proposes *ἐγώ γε καὐτός*. Musgrave *ἐγὼ τι κ' αὐτός*. Blomfield *ἐγὼ τιν' αὐτός*. Porson and Matlhiæ adopt Markland's, Gaisford and Hermann give Musgrave's. I have with much hesitation admitted Blomfield's; but am now of opinion that Markland's is the safer correction: Dobree cites *ἐγώ γε καὶ αὐτός* from Plato Gorg. p. 245. 10. *Routh*.

v. 1236. The old edd. have *μῶν κόρην σώζειν ἐμήν*; Canter first perceived that the true reading must be *σώζων*. It implies, *What? in endeavouring to preserve my daughter?*

v. 1237. All the translations render *τίς δ' ἂν ἔτλη* by *quis vero ausus est?* It should be *quis vero ausus esset?*

v. 1238. *στρατὸς δὲ Μυρμιδόνων οὐ σοι παρῆν;*] This line exhibits one instance of a dactyl in Troch. tetram. comprised in a proper name; v. 784. has another, *Εἰς ἃρ' Ἰφιγένειαν Ἑλένης νόστος ἦν πεπρωμένος*; Elmsley in his Review of Porson's *Hecuba* (*Edinb. Rev.* Vol. xix. p. 71) while he allows to any place of Tragic iambics except the last, the licence of an anapaest when entirely comprised in a proper name, wishes to deprive the trochaic of the corresponding liberty: although the reason is precisely the same in both cases, that many names, like that of our Heroine, could not otherwise come into the dialogue. Accordingly he thinks these two lines corrupt. I mention this only to protest against this disposition to limit the Tragic licences so much more narrowly than Porson has done, and to say that the existence of but few instances is an insufficient argument in favour of a change.

The surviving plays of our Author do not abound with trochaics; out of eighteen only eight have this measure at all. Had all the lost Tragedies been preserved, in many of which we know that the names of Ἀντιόπη, Ἀνδρομέδη, Βελλεροφόντης, Ὑψιπύλη, Πρωτεσίλαος &c. abounded, is it not probable that we should have had numerous instances of such names in this part of the dialogue? Elmsley here says, *Read στρατὸς δὲ Μυρμιδῶν*, and, strange to say, Hermann obeys his bidding.

v. 1239. Πρῶτος ἦν ἐκεῖνος ἐχθρός] *Ille primus erat adversarius*. My correction, ἐχθρῶν, is proposed without much confidence, but it seems more agreeable to common diction.

v. 1240. Ald. and MSS. Οἱ με τῶν γάμων ἀπεκάλουν ἦσσαν. Matthiæ τὸν γάμων ἂ. ἦ. He cites in defence of his emendation Soph. Aj. 725. Τὸν τοῦ μανέντος κάπιβουλεντοῦ στρατῷ Ξύναιμον ἀποκαλοῦντος. Hipp. 584. Καὶ μὴν σαφῶς γε τὴν κακῶν προμνήστριαν, Τὴν δεσπότην προδοῦσαν ἐξαυδᾷ λέχος. Besides the usage of τὸν in this mode of speaking, γάμων is, as Hermann remarks, more suitable than τῶν γάμων. Compare Andr. 632. Ἦσσαν πεφυκὼς Κυπρίδος, ὦ κάκιστε σύ.

v. 1243. Tro. 23. Ἐγὼ δὲ, νικῶμαι γὰρ Ἀργείας θεᾶς Ἥρας, Ἀθάνης θ'. Cycl. 453. Βακχίου νικώμενος. Heracl. 234. Τὴν δ' εὐγένειαν τῆς τύχης νικωμένην Νῦν δὴ μάλιστ' ἐσειδον.

v. 1244. Commonly μάχη or μάχει. Elmsley and Matthiæ properly give the future μαχεῖ.

v. 1245. ὄναιο τῶν φρενῶν: Ἀλλ' ὀνησόμεσθα] Elmsley corr. ἀλλ' ὀνήσομέν σε: Matthiæ justly defends the common text: "ὀνησόμεσθα dicit Achilles, respiciens ad id quod Clyt. dixerat, ὄναιο τῶν φρενῶν, *utinam fructum capias probi animi tui*. Respondet, *Ego vero fructum capiam*. Fructum autem intelligit eum, quem e servata Iph. capiet."

v. 1247. Hermann's is the first Ed. in which οὐκ is accented.

v. 1248. Ulysses has a similar office allotted to him by our Poet in the case of Polyxena, Hec. 140. Ἦξει δ' Ὀδυσσεύς, ὅσον οὐκ ἤδη, Πῶλον ἀφέλξων σῶν ἀπὸ μαστῶν.

v. 1249. Vulgo ἰδίᾳ πρᾶσσω, contra metrum. ἴδια is the emendation of Heath.

v. 1250. Αἰρεθεὶς ἐκόν. Κλ. πονηράν γ' αἶρεσιν, μαιφονεῖν] There is a similar use of the infinitive in Helen. 1653. Ἡ με προῦδωκεν: καλὴν γε προδοσίαν, δίκαια δρᾶν.

v. 1252. It continued to be published ἐμὲ δὲ τί χρὴ δρᾶν τότε; in opposition to the metre, and without the notice of any editor, till Dr Gaisford restored the verse by transposing χρὴ τί.

v. 1253. ὡς τοῦδ' οὐνεκ' οὐ σφαγῆσεται] Elmsley on Med. 596. (Ὡς οὐ κρινοῦμαι τῶνδ' σοι τὰ πλείονα) “ὡς *fortiter affirmantis est, ut* ἴσθι ὡς.” He cites many examples from the Tragedies of this usage of ὡς with the future, and the present line among the rest; but his proposed alteration of τοῦδ' to τῆσδ', is unnecessary. Matthiæ properly explains τοῦδ' by τοῦ ἐμὲ αὐτῆς ἀντέχεσθαι. Hecuba's declaration on a similar occasion is conveyed in similar language, Hec. 400. Ὡς τῆσδ' ἐκούσα παιδὸς οὐ μεθήσομαι. Brodæus renders τοῦδ' οὐνεκ', *quod attinet ad hoc*. These words used to be written interrogatively; an error remarked by Heath. Some MSS. have ἐνεκ'.

v. 1254. The common reading is Ἀλλὰ μὴν εἰς τοῦτό γ' ἤξει, which Barnes explains by supposing Achilles at this moment either to lay his hand on his sword, or to point to his faithful soldiers, who were prepared to fight in defence of the maiden. Several commentators have adopted this notion, and Brumoy renders it, *Voici qui me repondra d'elle*. Hermann explains the words differently, *Atqui, eo venietur, ut ex amplexu tuo eam conentur abstrahere*. Such a remark appears so utterly useless after what he had already said, that I have adopted εἰς ταῦτόν ἤξει, *it will come to the same thing*. Musgrave, followed by Matthiæ, proposed ταῦτό γ'. Of the phrase εἰς ταῦτόν ἤκω, I have spoken in my note on v. 574. I cannot see the absurdity which Hermann discovers in this reading. Though Achilles had in reply to the mother's inquiry, *what she should be doing*, told her to *cling to her daughter*, it is natural that he should now add that this would still leave her in the same danger, and that her preservation must be effected by those other means to which he had alluded. Perhaps ἤξεις may be preferable.

The speech of Iphigenia, in all editions except this, begins with μῆτερ, εἰσακούσατε Τῶν ἐμῶν λόγων. I do not object to εἰσακούσατε after μῆτερ on mere grammatical grounds; for if the address had been intended for several persons, the plural might be used; see v. 359. But all the early part of the speech is addressed to her mother exclusively: I have therefore given εἰσακουστέον. Elmsley on Heracl. 535. says “Cum hac Macariæ oratione comparanda Polyxenæ oratio in Hec. 342. Iphigeniæ in Iph. A.

1368. Praxithæ in Erechtheo. Omnes locis communibus refertæ sunt, quorum multo patientiores fuerunt Athenienses quam nostri homines."

v. 1256. τὰ δ' ἀδύναθ' ἡμῖν καρτερεῖν οὐ ῥάδιον] Musgrave and others render καρτερεῖν *obniti*, the opposite of its real meaning, which is *sustinere, to endure, bear with*: as Alcest. 1090. καρτερεῖν θεοῦ δόσιν. The difficulty of this sentence lies in the word ἀδύνατα. It seems to be used for ἀμήχανα. Indeed these two adjectives are adopted indiscriminately by our Author. See Herc. F. 138. ἀδυνάτων ἔοικ' ἐρᾶν. Alcest. 203. τὰμήχανα ζητῶν where the words are convertible. So in this speech of Iphigenia v. 1282. ἀλλ' ἀμήχανον is synon. with ἀλλ' ἀδύνατον.

v. 1257. Ph. 1697. ὦ θύγατερ, αἰνῶ μὲν σε τῆς προθυμίας.

v. 1258. Ἀλλὰ καὶ σέ τοῦθ' ὀρᾶν χρὴ, μὴ διαβληθῇ στρατῷ, Καὶ πλεόν πρᾶξωμεν οὐδέν, ὅδε δὲ συμφορᾶς τύχη] Hitherto διαβληθῆς. Iphigenia's apprehension was not that Clytæmnestra but that Achilles should be denounced to the army, and thereby suffer for her sake. I have therefore given διαβληθῇ, and am surprised that I should be the first to introduce so obvious an emendation. Then the common reading was ὅς δὲ συμφορᾶς τύχη: this is due to some one (perhaps Aldus), who judged that ὅς could be used for οὗτος: most of the MSS. have ὁ δὲ σ. τ. Markland and Musgrave perceived that the true reading was ὅδε δέ. Compare Heracl. 421. Ταῦτ' οὖν ὄρα σὺ, καὶ ξυνεξεύρισχ', ὅπως Αὐτοὶ τε σωθήσεσθε, καὶ πέδον τόδε, Κἀγὼ πολίταις μὴ διαβληθήσομαι.

v. 1262. Εὐκλεῶς πρᾶξαι, παρείσα γ' ἐκποδῶν τὸ δυσγενές] All the edd. τὸ δυσμενές. This too seems to have originated with Aldus, as the MSS. have τὸ δυσγενές. Hermann gives παρείσα τ', coupling it with εὐκλεῶς, a reading which I used formerly to approve: see Orest. 118. Φόβῳ προσελθεῖν μῆμα σὸν, ταρβοῦσά τε Ἀργεῖον ὄχλον, where φόβῳ and ταρβοῦσα are joined by the copula. But παρείσα γ' is justifiable, and therefore not to be disturbed; its force is, *I mean by dismissing all ignoble thoughts*.

v. 1264. "Ἐλλὰς ἡ μεγίστη pro ἡ μεγάλη. Hesychius, μεγίστην, μεγάλην." Musgr. "In Æsch. Eum. 44. μεγίστην accipiendum videtur pro μεγάλην." Gaisf.

v. 1265. Κάν ἐμοὶ πορθμός τε ναῶν] Many critics have illustrated by examples this well known Græcism, and among the rest Blomfield (Gloss. Æsch. Pers. 117) who in quoting this line proposes to read *κάν ἐμοὶ νεῶν τε πορθμός*: but the common order of the words seems to me preferable. *ναός* and *ναῶν* are used by the Tragedians as frequently as *νεώς* and *νεῶν*.

v. 1267. The copies have *Μηκέθ' ἀρπάζειν ἑᾶν τᾶς ὀλβίας ἐξ Ἑλλάδος, τὸν Ἑλένης τίσαντας ὄλεθρον, ἦντιν' ἥρπασεν Πάρις*. The second of these lines I consider to be spurious. It is the only intrusion made by the interpolator upon the trochaics of this drama. Musgrave remarked how inappropriate it was to call Helen's abduction *τὸν Ἑλένης ὄλεθρον*, and he said, *caudam trahit sequens comma ἦντιν' ἥρπασεν Πάρις*. He might have added that *τίσαντας* is used in a wrong signification, and that *ἦντινα* is adopted where the simple relative *ἦν* is required. But this line is not without its value, if it assist us in correcting that which precedes. Porson in Præf. ad Hec. p. xliii. in noticing that the trochaic cæsura cannot rest upon an article or preposition, says, *Leviter corruptus Iph. A. 1391. et leviter corrigendum τᾶσδ' pro τᾶς*. Of this correction, which is adopted by Matthiæ, Hermann observes, *quo nihil fingi molestius potest*. While I agree with this censure, I am disposed to say of Hermann's reading, *τιν' for τᾶς, quo nihil fingi frigidius potest*. What may be said of my own emendation, *τούσδ'* for *τᾶς*, I will not anticipate; but I will urge in its defence, that Iphigenia may be supposed to look at Achilles and his soldiers, who are designated by *τούσδ'* in v. 1245, and that the interpolator's word, *τίσαντας*, seems to argue that he had found *τούσδ'* in the old copy of the Poet which he used.

v. 1270. The reading of almost all edd. is *Καὶ γὰρ οὐδέ τοι λίαν γ' ἐμοὶ φιλοψυχεῖν χρεών*: an evident corruption. Most of the MSS. have *καὶ γὰρ οὐδέ τοι λίαν ἐμὲ φ. χ.* It will be observed that *ἐμὲ*, not *ἐμοὶ*, is required both by the syntax and the metre. I have adopted the first correction of Elmsley (*Edinb. Rev.* Vol. xix. p. 92) *οὐδέ τοι τι λίαν*, particularly as one of the Paris MSS. has *οὐδέ τοι*, the other *οὐδέ τι*, a fact of which Elmsley was not aware. He afterwards (*Mus. Crit.* Vol. ii. p. 282) proposed a different reading, *οὐχ οὕτω τι λίαν*, on various accounts less probable than that which Hermann and myself have admitted.

v. 1271. Πᾶσι γάρ μ' Ἑλλησι κοινὸν ἔτεκες, οὐχὶ σοὶ μόνῃ]

Elmsley proposed *κοινὴν* and *οὐκ ἐμοί*. Had he considered the passage more maturely, I am convinced that he would have withdrawn both those alterations.

v. 1274. *ἐχθρούς τε* Ald. The correction is Reiske's. One of the Paris MSS. has *ἐχθρούς γε*, in the other there is no particle. Matthiæ first placed the interr. at the end of v. 1275.

v. 1276. Aldus gives this line in a very corrupt state, *Τί τὸ δίκαιον τοῦ γ' ; ἀρ' ἔχομεν ἀντειπεῖν ἔπος*; the manuscripts have either *τοῦτό γ'* or *τοῦ γ'* with *το* written over it. Of this reading and of almost all the attempts made at correction, I will first observe that the opt. *ἔχομεν* used interrogatively, without *ἂν*, is, as I conceive, a solecism. Elmsley evades the main difficulty; he says (*in Edinb. Rev.* Vol. XIX. p. 92.) "We do not pretend to correct the whole verse; but we have little doubt that the true reading of the latter hemistich is *ἔχομεν ἀντειπεῖν ἔπος*." Hermann gives *Τί τὸ δίκαιον τοῦτό γ' ; ἀρ' ἔχοιμ' ἂν ἀντειπεῖν ἔπος*; a verse which retains two of the faults of the Aldine, the expletive *γ'*, and the want of the trochaic cæsure. Porson declares the line to be manifestly corrupt, but makes no attempt at emendation. After the failure of these chiefs of the critical art, it becomes me to speak very diffidently of my own essay. I shall only mention the reasons which have moved me to give the following line, *Τί τὸ δίκαιον ; ἀρ' ἔχομεν τοῖσδ' ἂν ἀντειπεῖν ἔπος*; On the supposition that the beginning and end of the verse, as given in the copies are correct, the only position which the words *ἀρ' ἔχομεν* could possibly have occupied is that here allotted to them. If the reader will turn to v. 1105. he will observe a similarity to the case now before us, which makes it probable that the corruption of both verses arose from the same cause, the omission of *ἂν* before *ἀντίποι* in one, and *ἀντειπεῖν* in the other. If then we have rightly corrected the former by the insertion of *τοῖσδ' ἂν*, I think it follows that this requires the same remedy. Here, however, I believe that there was an additional cause for error—the mistaken interpretation of the words *τί τὸ δίκαιον*; which some read as if it had been *τί δίκαιον*, and inserted *τοῦτ'* (for *τοῦτό γ'* is a mere metrical expedient) in order to give what they believed to be the speaker's meaning, *How is this just?* But *τί τὸ δίκαιον*; really signifies, *what is justice?* as Phœn. 558. *κῆρτα ποῦ 'στὶν ἡ δίκη*; When therefore the verse had assumed

this form, Τί τὸ δίκαιον τοῦτ'; ἀρ' ἔχοιμεν τοῖσδ' ἀντειπεῖν ἔπος; others strove to reduce it to something like rhythm by writing τοῦτό γ', and erasing τοῖσδ'.

v. 1279. Εἰς γ' ἀνὴρ κρείσσω γυναικῶν μυρίων ὀρᾷ φάος] Dobree proposes ὀρῶν for ὀρᾷν: but the latter is right, the construction being the same as in Orest. 795. Ὡς ἀνὴρ ὅστις τρόποισι συντακῇ, θυραῖος ὦν, Μυρίων κρείσσω ὁμαίων ἀνδρὶ κεκτῆσθαι φίλος. Hermann omits the γ' after εἰς, and I was once tempted to do the same; for though the particle is not unmeaning, yet without it I think the sentence would have run better. One Paris MS. has εἰς γὰρ ἀνὴρ.

v. 1281. The old copies have γενήσομ' ἐγώ, which error was first corrected by Reiske.

v. 1284. To the same effect are the words of Macaria, Heracl. 591. Τὰδ' ἀντὶ παίδων ἐστὶ μοι κειμήλια.

v. 1285. Βαρβάρων δ' Ἑλλήνας ἄρχειν εἰκὸς] Aldus and the MSS. εἰκὸς ἄρχειν. Dan. Heinsius first pointed out that the measure required those two words to be transposed. It is correctly quoted by Aristotle Polit. i. 2.

v. 1286. τὸ μὲν, i. e. τὸ βάρβαρον γένος.

v. 1288. Ph. 1217. Καλῶς τὰ τῶν θεῶν καὶ τὰ τῆς τύχης ἔχει.

v. 1289. μακάριόν μέ τις θεῶν Ἐμελλε θήσειν, εἰ τύχοιμι σῶν γάμων] The common version is incorrect, *beatum me Deorum aliquis facturum esset, si tuas nuptias possem habere*. It ought to be, *beatum me facturum erat, si mihi nuptiae tuae contigissent*.

v. 1291. τοῦ μὲν Ald. and MSS. One Paris MS. has σοῦ super-
scribed, which also appears in Canter's edition.

After v. 1292. follow two lines which I have degraded to the bottom of the page: Τὸ θεομαχεῖν γὰρ ἀπολιποῦσ', ὃ σου κρατεῖ, Ἐξελογίσω τὰ χρηστὰ, τὰ τ' ἀναγκαῖά γε. The editors differ in reading, some τ' ἀναγκαῖά γε, others τὰναγκαῖά τε, but not one of them has intimated a suspicion of these lines not being genuine. Nevertheless I am persuaded that no person can read this play without feeling their impropriety. They destroy the effect of what Achilles has just said, and reduce his admiration of the young princess's noble spirit and generous patriotism, to a mere compliment on her prudence in surrendering to necessity. This sentiment is so unlike his character, and so inconsistent with what he says before and afterwards, that it might safely be deemed an inter-

polation, even if the numbers were harmonious, and the diction unexceptionable. Such however is not the case. The ear accustomed to Tragic versification is not pleased with either of these lines; and the words, I think, shew that the author was not a Greek; ἀπολείπειν was intended by him for a translation of *omittere*, but it is an inaccurate one; and it would not have been used, like the Latin verb, with an infinitive. ἐξελογίσω was the interpolator's version of *reputāsti*. The sentence professes to be explanatory, τὸ θεομαχεῖν γὰρ—but nothing can be less like an elucidation of what has been said; not to mention the impropriety of its coming immediately after εὐ γὰρ τόδ' εἶπας, ἀξίως τε πατρίδος.

v. 1294. Scaliger and Canter read σὴν for τήν, and Barnes follows them.

v. 1296. The common lection is ἄχθομαί τ'.

v. 1298. ἄθροισον for ἄθρησον was a corruption of Aldus. H. Stephens and Canter restored the true word, which the MSS. confirm.

v. 1300. Ἡ Τυνδαρίς παῖς διὰ τὸ σῶμ' ἀρκεῖ μάχας Ἀνδρῶν τιθεῖσα, καὶ φόνους] The old edd. and MSS. have ἄρχει. The credit of the true reading, ἀρκεῖ *sufficit*, belongs to the Père Hardouin in *Mem. de l' Acad. Inscr.* iv. p. 246. The construction is the same as in Alc. 393. Ἀρκοῦμεν ἡμεῖς οἱ προθηήσκοντες σέθεν. Soph. Ant. 547. ἀρέσω θνήσκουσ' ἐγώ.

v. 1304. Ὡ λῆμ' ἄριστον Iph. T. 609.

v. 1307. Ὅμως δ' ἴσως σὺ κὰν μεταγνοίης τάδε] I have substituted σὺ for γε. This particle has usurped the place of the pronoun in v. 1317. and in several other lines of this play. One Paris MS. has ὅμως γ' ἴσως κὰν μ. τ. whence Markland conj. ὅμως γ' ἴσως σὺ. But γε is out of place. Hermann ἴσως γάρ.

v. 1308. Ὡς οὖν ἂν εἰδῆς τὰπ' ἐμοῦ λελεγμένα] τὰ ἀπ' ἐμοῦ signifies *all that can proceed from me*. i. e. *what lies in my power*; as in Tro. 74. 1154. Compare v. 1109. τὰπ' ἐμοῦ σοφά.

After v. 1312. three more lines have been interpolated,

οὐκουν ἐάσω σ' ἀφροσύνη τῇ σῇ θανεῖν
ἐλθὼν δὲ σὺν ὅπλοις τοῖσδε πρὸς ναὸν θεᾶς,
καταδοκήσω σὴν ἐκεῖ παρουσίαν.

In justice to the author of these lines, I must acknowledge them to be so far superior in language and in numbers to the other interpolations, that they might in a different situation, have fairly passed for verses of Euripides. They can hardly have been forged by

the same hand as the other intruders: nevertheless the marks of their spurious origin are sufficiently distinct. 1st. They express nothing but the same resolution as Achilles had declared in the preceding sentence. 2dly. About half the words are picked out, with slight variations, *more interpolatoris*, from lines immediately preceding. 3dly. ἀφροσύνη implies that Iphigenia was out of her senses, and is therefore inconsistent with what Achilles had just before said in v. 1292 and 1305. 4thly. The words πρὸς ναὸν θεᾶς must be a forgery; since there is no record of a Temple of Diana at Aulis, or in the ἄλσος or λειμὼν of the goddess, where her sacrifices were performed. I hardly know whether I ought to add to the arguments against the sanity of these verses that Hermann, who defends almost all the other lines which I have ejected, pronounces these three to be interpolated. He holds indeed the same opinion of three more (1308, 1311, 1312) in which I profess myself unable to find any thing objectionable or suspicious.

v. 1315. It used to be written and pointed thus, Παῦσαι με, μὴ κάκιζε, which was absurdly translated *Potius me compescas, ne languefacias*. Markland in order to make sense of the words, stopped them, παῦσαι, με μὴ κάκιζε. Porson properly wrote παῦσαι, ἐμὲ μὴ κάκιζε, for ἐμὲ is emphatic. παῦσαι scil. τέγγουσα κόρας δακρύοις, *cease weeping, do not make a coward of me, as you have of yourself*. Hermann's notion of this sentence is quite different. He omits all stop, and says "confusa in unum παῦσαι με κακίζων (Qu. κακίζουσα) et μὴ με κάκιζε."

v. 1316. Λέγ', ὡς παρ' ἡμῶν οὐδὲν ἀδικήσει, τέκνον] Elmsley Heracl. 461. "Apud Nostrum Iph. A. non male conjicit Canterus ἀτυχήσεις pro ἀδικήσῃ." I should have said, *pessime conjicit Canterus*. ἀδικήσομαι is a passive future, *formæ mediæ*, as ἐάσομαι v. 252, ἀποστερήσομαι v. 1093. In Monk's note on Hipp. 1458. is an enumeration of many futures of this class used by the Tragedians; but this word is not included. I wonder that we do not find in this line παρ' ἡμῶν γ'.

v. 1317. Μήτ' οὖν σὺ τὸν σὸν πλόκαμον ἐκτέμης τριχὸς] σὺ for γε, Elmsley: an obvious emendation. The particle is as much out of place here as it would be appropriate in the preceding line. Then follows in all the copies a verse now erased from the text, Μήτ' ἀμφὶ σῶμα μέλανας ἀμπίσχη πέπλους, which was taken by the interpolator from v. 1327. with such alterations as he thought

necessary to adapt it to the occasion. That this line was intrusive was pointed out first, I believe, by Burges, in *Class. Journ.* Vol. i. p. 613. who remarked that it destroyed the regularity of the *στιχομυθία*, or dialogue in alternate verses. This cause would not have been sufficient by itself for its ejection, as there are some instances, though few, of such a deviation from the general rule: but when added to the other considerations, it leaves little doubt as to its condemnation. In this opinion I am happy to say that Hermann concurs. He however, changes *μήτ' οὖν* into *μή μοι*, as I think, very erroneously. Iphigenia, referring to the two outward signs of mourning practised among the Greeks, intends to beg Clytæmnestra neither to cut off her hair, nor to put on black clothes; but no sooner has she named the first particular, than she is interrupted by the impatient mother, whose attachment to the fashions of her country is displayed in her moments of affliction as strongly as at the period of her fancied happiness.

v. 1318. This was formerly written, *Τί δῆτα τόδ' εἶπας, ὦ τέκνον, ἀπολέσασά σε*; a verse with two anapæsts: one was removed by Barnes' correction *δῆ*, the other by Markland's erasure of *ὦ*. But though *δῆ* for *δῆτα* is adopted by Porson, Elmsley, Matthiæ, and Hermann, I feel convinced that the right particle in this line is *ποτε*, for which *δῆτα* was erroneously substituted here as well as in v. 238.

v. 1319. All copies have *Οὐ σύ γε*, and no cavil has yet been heard. But surely *γε* is out of place. The true reading is *οὐ σύ με*, *scil. ἀπώλεσας*.

v. 1322. In the editions it stands thus, *Τί δαὶ τὸ θνήσκειν, οὐ τάφος νομίζεται*; except in Gaisford's, who writes both here and in v. 1326. *δῆ* for *δαί*, (which last was not used by the Tragedians; see Brunck and Porson on *Med.* 1008) but adds, "Sed hic locus graviori vulnere adhuc fortasse laborat." Nothing to be sure can be more senseless than the common translation, *Quid vero, an non ipsa mors existimatur sepultura?* But it does not appear that any other correction is necessary, than that which I have given by placing an interr. after *θνήσκειν*; *why, what then is death?* I should have preferred *τί γὰρ τὸ θνήσκειν*; The Poet had his eye on Homer *Il. Π. 456*. *Ἐνθα ἐταρχύσουσι κασίγνητοί τε ἔται τε, Τύμβῳ τε στήλῃ τε τὸ γὰρ γέρας ἐστὶ θανόντων*.

v. 1327. *Μηδ' ἀμφὶ κείναις μέλανας ἐξάνη πέπλους*, is the

common reading; *κείνας* is my emendation, *ἐξάψης* Reiske's. Not only is an accusative with *ἀμφὶ* more usual in this sense, but I think it may be concluded that such was the reading of the older copies of Euripides, from which the interpolator compiled the line after 1317. Had he found *κείνας* here, he would have there written *σώματι* instead of *σῶμα*. Upon the other variation Hermann says, "Libri ἐξάψῃ. Reiskium ἐξάψης corrigentem secuti sunt Gaisfordius alique, non memores medii eam vim esse, ut significet *ne illas quidem jubeas atras vestes induere*." I must demur to this doctrine: the active is both simpler and more agreeable to usage.

v. 1328. *ἔπος τί vulgo. ἔπος τι* ed. H. Steph.

v. 1329. All edd. have *Ὀρέστην τ'*. But as a new topic is started, *Ὀρέστην δ'* appears to be necessary.

v. 1333. *Πατέρα γε τὸν ἐμὸν μὴ στυγέι, πόσιν τε σόν]* In Ald. and MSS. *πατέρα τὸν ἐμὸν*. Scaliger proposed *πατέρα τὸν ἄμὸν*. Barnes gave *πατέρα γε τὸν ἐμὸν*. Markland and Elmsley follow the critic of great name; Musgrave and Matthiæ adopt Barnes' reading, which is confirmed by the greater part of the MSS. *γε* has the force common in dialogues, *yes*. Hermann, *πατέρα τε*. If there were any reason for deviating from the authority of MSS. I should prefer *πατέρα σὺ τ. ἐ. μ. σ. πόσιν δὲ σόν*. See note on v. 1049.

v. 1334. *Δεινούς ἀγῶνας διὰ σέ δει κείνον δραμεῖν]* This is a correction by Porson (*Præf. Hec. p. xxxv.*) for *κείνον δει δραμεῖν*, which is opposed to his canon regarding the fifth foot of the senarius. Compare *Orest. 868. ἀγῶνα θανάσιμον δραμούμενον. Bacch. 962. Τοιγάρ σ' ἀγῶνες ἀναμένουσιν οὓς ἐχρῆν*.

v. 1336. *Δόλω δ', ἀγεννῶς, Ἀτρέως τ' οὐκ ἀξίως]* "Elmsleius *δόλω γ', ἀγεννῶς τ', Ἀτρέως τ' οὐκ ἀξίως*. Non recte. Nam sensus est, *ἄκων μὲν, δόλω δέ*." Hermann.

v. 1337. *Τίς μ' εἰσιν ἄξων, πρὶν σπαράσσεσθαι κόμης;]* commonly *σπαράζεσθαι*. Elmsley remarked that the fut. inf. after *πρὶν* is a solecism, and that *σπαράσσεσθαι* is required. The two Flor. MSS. have *κόμης*, which Hermann adopts: at this I am surprised. Iphigenia might have said *πρὶν μ' ἀποσπᾶσθαι κόμης, before I am dragged away by my hair*, or *ἄγεσθαι κόμης*, as *ἄξει ἐθείρης* in v. 1252. but *πρὶν σπαράσσεσθαι κόμης* has a different meaning, *before I have my hair torn*.

v. 1338. *Ἐγωγε μετὰ σοῦ—[Φ. μὴ σὺ γ' οὐ καλῶς λέγεις]*

Commonly ἐγὼ μετὰ γε σοῦ. Markland suspected that the position of γε should be altered: ἐγώγε is in fact necessary for the harmony of the verse. See note v. 1060. The reader may compare the concluding part of this scene with the parting of Hecuba from her daughter Polyxena in Hec. v. 402 to 440.

v. 1343. καὶ πάλιν γ' οὐ μὴ μόλω] *Yes, and I shall not come back again.* Another instance of οὐ μὴ with the aor. subj. used as a negative future, is in v. 1380. κλέος γὰρ οὐ σε μὴ λίπη. Elmsley has collected many instances of this syntax in his note on Soph. Œd. T. 870. but has omitted these two. I presume that there is now no need of cautioning even tiroes against confounding this construction with that of οὐ μὴ joined to a future indicative, as Dawes has done in *Misc. Crit.* p. 221.

v. 1344. Λιπούσα μητέρ'; IΦ. ὡς ὁρᾷς γ', οὐκ ἄξιως] Iphigenia's words imply, *Yes, as you see; not in a fitting manner, i. e. not for my wedding, but for my slaughter.* I should not have explained a sentence of such obvious meaning, had not Bremius and Hermann quarrelled with the words οὐκ ἄξιως, as being unsuitable to the speaker. Hermann substitutes in his text εὐ καζίως, which is surely an unfortunate change. He has taken those words from a passage of our author, Hec. 976. as dissimilar from the present as can be imagined. Hecuba on receiving Polymestor's assurance that her son Polydorus was alive and well, and knowing at the same time that she was speaking to his murderer, replies with the bitterest irony, ὦ φίλταθ', ὡς εὐ καζίως σέθεν λέγεις.

v. 1347. Toup (*Curæ Poster. in Theocr.* p. 29) citing this passage, says, "Per Διὸς κόρην Ἄρτεμιν intelligendus *hymnus*, sive *pæan* in Dianam, qui ab istis verbis inchoabat. Huc respexit poeta infra v. 1521 (1400)". Matthiæ says, "Mihi ἐπευφημήσατε παιᾶνα dictum esse videtur pro παιανίζετε, hinc Ἄρτεμιν additum." There seems to me no necessity for having recourse to any such explanations. The two accusatives παιᾶνα and Ἄρτεμιν, each of which might separately follow ἐπευφημήσατε, are here both governed by the same verb. Compare Iph. T. 1403. Ναῦται δ' ἐπευφήμησαν εὐχαΐσιν κόρης Παιᾶνα.

v. 1348. ἴτω δὲ Δαναΐδαις εὐφημία] Portus renders this, *Veniat autem bonum omen Græcis.* Markland prints Δαναΐδαις εὐφημία in capitals, as being the actual words of the Pæan. Musgrave says, "εὐφημία est vox præconis εὐφημεῖν [i. e. *silere*] ju-

bentis. Arist. Ach. 237." These three interpretations are widely different from one another. As all the other commentators are silent, I must conclude that they had not made up their minds about the sense of these words. To me they seem to imply nothing more than this, *and let the joyful strain go forth to the Greeks, i. e. let the army join in the Pæan.* ἴτω has a similar force in Electr. 879. Ἄλλ' ἴτω ξύναυλος βοὰ χαρᾶ. Euripides in this Tragedy, more than in any other of his works, had his eye upon Homer. I have already pointed out many passages, and the reader will detect many more, in which it is plain that ideas and expressions have been suggested by particular lines of the Iliad and Odyssey. Here I apprehend that he had in his mind Il. A. 472. Οἱ δὲ παναμέριοι μολπῇ θεὸν ἱλάσκοντο, Καλὸν αἰείδοντες παιήονα κούροι Ἀχαιῶν, Μάλποντες ἐκάεργον: while the words themselves might be suggested by Il. A. 22. ἐπευφήμησαν Ἀχαιοί.

v. 1349. See note on v. 1008.

v. 1353. Iphigenia, while pronouncing these words, may be imagined to descend from the stage to the orchestra, where the women of the Chorus assist her in preparing for the altar. Brodæus and Markland notice the absence of any expression of compassion from the Chorus, and think that two iambic lines, after this speech and before the song, may have been lost. Such a custom however is by no means so general as to cause surprise at its omission; and it is more probable that the Poet did not choose by any sentimental common-place to impair the pathos of the scene.

This is a proper occasion to notice Aristotle's censure of the character of the Heroine, on the score of inconsistency. The following is a defence of the æconomy of this Tragedy by Bishop Hurd in his Commentary on the Epistle to the Pisos, Vol. i. p. 113. "Aristotle's words are, τοῦ δὲ ἀνωμάλου [παράδειγμα] ἡ ἐν Αὐλίδι Ἰφιγένεια· οὐδὲν γὰρ ἔοικεν ἡ ἱκετεύουσα τῇ ὑστέρα. i. e. *Iphigenia is an instance of the inconsistent character; for there is no probable conformity betwixt her fears and supplications at first, and her firmness and resolution afterwards.* But how doth this appear, independently of the name of this great critic? Iphigenia is drawn, indeed, at first fearful and suppliant; and surely with the greatest observance of nature. The account of her destination to the altar was sudden, and without the least preparation; and as Lucretius well observes in commenting upon her case, *nubendi tempore in ipso*; when her thoughts were all employed, and, according

to the simplicity of those times, confessed to be so, on her promised nuptials. The cause of such destination too, as appeared at first, was the private family interest of Menelaus. All this justifies, or rather demands, the strongest expression of female fear and weakness. *But she afterwards recants, and voluntarily devotes herself to the altar.* And this, with the same strict attention to probability. She had now informed herself of the importance of the case. Her devotement was the demand of Diana, and the joint petition of all Greece. The glory of her country, the dignity and interest of her family, the life of the generous Achilles, and her own future fame, were all nearly concerned in it. All this considered, together with the high, heroic sentiments of those times, and the superior merit, as was believed, of voluntary devotement, Iphigenia's character must have been very unfit for the distress of a whole tragedy to turn upon, if she had not, in the end, discovered the readiest submission to her appointment." As each reader will exercise his own judgment upon this question, I shall only further state that Twynning, who is disposed to join in Aristotle's censure of Euripides on account of the suddenness of the change in Iphigenia's sentiments, admits that it would not have been fairly applicable but for the unfortunate conclusion of her speech (v. 1146) *μαίνεται δ', ὅς εὐχεται Θανεῖν· κακῶς ζῆν κρείσσον ἢ θανεῖν καλῶς*: which words he thinks that Aristotle had particularly in view. However this might have been, it is but fair to remark that Euripides was then only putting into his own verses a well known passage of Homer, where the Shade of Achilles says, *Βουλοίμην κ' ἐπάρουρος ἐὼν θηγευμένον ἄλλω Ἄνδρὶ παρ' ἀκλήρῳ, ᾧ μὴ βίωτος πολὺς εἴη, * Ἡ πᾶσιν νεκέεσσι καταφθιμένοισιν ἀνάσσειν.* Odyss. Λ. 488.

v. 1353. The verses with which the play concludes are forced by Seidler and Hermann into an antistrophic form, if that term can properly be given to such schemes as the following: Seidler (*De Vers. Doctr.* p. 285) makes v. 1353—1375 a Strophe, v. 1388 to the end an Antistrophe, and the intervening lines a Mesode. Hermann makes two Strophes, two Antistrophes, and three Epodes. Both arrangements are effected by means of omissions, transpositions, and other violent changes, in which the object aimed at is the correspondence of metre, rather than the propriety of language or sentiment. It is unnecessary to state the particulars of those changes, as I do not acknowledge the soundness of the principle upon which they are made; and am far from being convinced,

either by arguments *a priori*, or by the examples adduced, that the Tragic poets did generally compose those parts called *κόμμοι* in antistrophic arrangement. As in each song particular descriptions of verse usually predominate, it happens that there is frequently found a resemblance of measure for two or three lines together in different parts of the same melody. But this is a poor reason for doing violence to the language of other lines, for the sake of realizing an ideal correspondence of metre, which when effected, conveys neither harmony to the ear, nor satisfaction to the understanding. It does not seem probable that the Poet would take the trouble of making a portion of the concluding song of the Chorus, after *Iphegenia's* final exit, correspond exactly in metre with a part of her strains and their responses. The result of such antistrophizing labours is that we obtain licentious forms of Dochmiac measure, instead of easy and harmonious lines of the common species; that we have such antistrophic parings as, *ὦ γὰρ μήτηρ* with *κλεινότατον στέφανον*: or, *δώσομεν ἀμέτερα* with *Ἀχαιῶν θέλων*. I may add that many other arrangements, besides the two mentioned, might be devised with an equal show of probability; and it seldom happens that among the advocates of such schemes, any two are found to agree exactly upon the words or even the limits of the respective stanzas.

These lines, as they are now arranged, consist for the most part of trochaics and iambics, with the interposition of some cretics. The first verse, like 1388, 1398. is that called *Periodic Catal.* having one iambic dipodia followed by a troch. monom. catal. It is not unfrequent in tragic songs, in which, as here, iambic and trochaic verses are intermixed.

v. 1354. *ἐλέπτολις* is a word of *Æschylus*, applied by him to *Helen*, *Agam.* 671.

v. 1355. I intended to have given *στέφη* as in v. 1390.

v. 1356. *πλόκαμος ὅδε καταστέφειν*] “The last three words are properly explained by *Markland*, *Here is my hair to crown*. So *Androm.* 412. *Ἴδου, προλείπω βωμόν. ἥδε χεῖρῖα Σφάζειν, φονεύειν, δεῖν, ἀπαρτῆσαι δέρην*. So also *Hippol.* 293. if we retain the common reading, which ought not to be hastily rejected: *Κεῖ μὲν νοσεῖς τι τῶν ἀπορρήτων κακῶν, Γυναικες αἶδε συγκαθιστάται νόσον*.” *Elmsley*.

v. 1357. Commonly *παγαῖσιν*. *Reiske* and *Seidler* *παγάς*.

v. 1358. *Ἐλίσσετ' ἀμφὶ βωμόν, Ἀμφὶ βωμόν Ἀρτεμιν*]

ἐλίσσετε Ἄρτεμιν is explained by Markland (on Suppl. 1215) *celebrate Dianam, saliantes circum aram*. Compare Herc. F. 688. ἀμφὶ πύλας Τὸν Λατοῦς εὐπαιδα γόνον Εἰλίσσουσαι καλλιχορον. Every edition before mine has ἀμφὶ ναόν, ἀμφὶ βωμόν: but there is no mention found in any Greek Geographer or other writer, of a temple of Diana having existed at Aulis, nor is there in this play any other allusion to such an edifice, except in a passage acknowledged even by Hermann to be spurious. Euripides was not accustomed to feign matters contrary both to the fact and to the common belief among his countrymen; but supposing him to have chosen to represent a temple of Diana as standing at Aulis in the time of Agamemnon, is it conceivable that no allusion would have been made to it in all the previous parts of the play, even in the *Parodos*, where the Chorus recounts what they had beheld in their visit of curiosity to Aulis? Indeed, they expressly name the ἄλσος of Diana as the place where her sacrifices were performed (v. 181.). I feel therefore much confidence in substituting ἀμφὶ βωμόν, the repetition of which words is perfectly consistent with the Poet's manner. It was around the altar that the dance took place during a sacrifice: compare v. 585. Στήσομεν ἄρ' ἀμφὶ βωμόν, ὦ πάτερ, χοροῦς; I think that the corrector, who substituted ναόν, had in his mind a line of the Hecuba, 143. Ἄλλ' ἴθι ναοῦς, ἴθι πρὸς βωμοῦς, and recollecting also the Temple of Diana, the scene of the Tauric Iphigenia, he thought it would be an improvement to introduce a temple in this Tragedy of Aulis.

vv. 1362. 3. These two verses are cretics. Some metrical scholars may prefer a different arrangement, attaching αἶμασιν to the preceding line, and θύμασί τε to v. 1364. The latter will then be of the same kind as 1391. βαλομένην χερνίβων τε παγὰς, and 1408. κλέος αἰέμνηστον ἀμφιθεῖναι, i. e. a trochaic dim. brachyc. with a cretic prefixed, a frequent termination of a choric period.

v. 1366. δάκρυνά γέ σοι edd. and MSS. δάκρυνά σοι Blomf. The γέ has been inserted by some one who wished to make a trimeter out of this and the last line. It is worth while to remark that this particle, so frequent and so expressive in the dialogue, is rarely adopted in the poetical parts of Tragedy; so rarely indeed, that whenever it is found in our copies, the passage should be carefully and suspiciously examined. In these concluding fifty lines, γέ appears in most edd. not less than four times; but in

no one is it reconcileable to the language. The particles *τοι* and *μήν* are perhaps equally rare in the Tragic melodies. *ἄρα* and *δὴ* on the contrary are very frequent. Any one solicitous about the metre, might join this line with the following, and by writing *δώσομεν ἄρ' ἀμέτερα*, obtain a Cretic trimeter; but v. 1367. is like 1371. and such changes ought not to be made solely to produce similarity among adjacent metres. Seidler and Hermann give the four lines 1365—68 to Iphigenia: this is, I presume, on account of *ὦ πότνια πότνια μήτηρ*, which words however are in truth more suitable to the Chorus than the daughter; the latter would rather have said, *ὦ φιλτάτα*, or *ὦ δύστανε μήτηρ*. In Phœn. 303. the Chorus accost Jocasta the mother of Polynices, in similar language. In Hipp. 1139. the Chorus apostrophize the mother of Hippolytus, who is not present, by the term *ὦ τάλαινα μήτηρ*.

v. 1368. *Παρ' ἱεροῖς γὰρ οὐ πρόπει]* *Scil. δακρύειν.* Suppl. 289. *μὴ δακρυρρόει Σεμναῖσι Διῶνι ἐσχάrais παρημένη.*

v. 1369. In all other editions, this and the four following lines are assigned to Iphigenia. But it must strike any one who attends to the œconomy of the scene, that they are inappropriate to her: they express nothing more than the request which she had already made to the women of the Chorus, that they would join in celebrating Diana in a song. This request is here repeated, but not in the same strain of enthusiasm, and accompanied only by an allusion to the position of Chalcis, on the side of the Euripus opposite to Aulis. Iphigenia's knowledge of geography is represented by the Poet to have been very slender; witness her inquiry about the position of Phrygia v. 571: besides she could hardly have known that these females were natives of Chalcis; and if she had, her mention of that place would be unnatural at a moment when about to quit all earthly scenes for ever. But let these lines be given to the Chorus, as in my text, and the allusion becomes plain and appropriate. The principal singer first addresses a few words to Clytæmnestra, who remains on the stage absorbed in tears and misery, and then calls upon her companions to comply with the invitation of the unhappy sufferer, and join in a song to the presiding deity of Aulis, a place adjacent to their own city.

v. 1371. One line at least must have been lost, in which was *γᾶν* or *γαῖαν* or *πέδον*, or something of the kind, with which the adj. *ἀντίπορον* agreed. That word is the epithet, not of Diana but, of a place or region, as in every other instance where it is

found. See Med. 213. 'Ελλάδ' ἐς ἀντίπορον. Æsch. Pers. 67: εἰς ἀντίπορον γείτονα χώραν. Suppl. 553. ἀντίπορον γαῖαν.

v. 1372. The editions give ἵνα τε δόρατα μέμονε δαῖα [δι' ἐμὸν ὄνομα τᾶσδ'] Αὐλίδος σ. ὁ. (except that Brubach and some following edd. have τᾶς γ'). Portus translates it, *ubi hastæ (i. e. turmæ hastatæ) manent propter meum nomen*; Musgrave, *ubi naves bellicæ manserunt propter meum nomen*. But the meaning of μέμονε is widely different; it is a verb borrowed by the Tragedians from Homer, where it is frequent, and implies, *to be resolved, determined, eager for action*; μέμονα seems indeed the singular of the verb whose plur. and part. μεμάασι and μεμαῶς, occur so continually in the Iliad and Odyssey. μέμονας Æsch. Theb. 683. μέμονεν Soph. Phil. 515. Since δόρατα, *ligna*, signifies in poetry both *spears and ships*, either Portus' or Musgrave's interpretation of that word may be defended. I should prefer the latter, on account of ὄρμοις which follows. One thing, I hope, is clear; that I have done right in excluding the words δι' ἐμὸν ὄνομα, they having been inserted by some one who thought that Iphigenia was speaking, and believed, as the grammarians told him, that μέμονε was a tense of μένω, and implied the *detention* of the armament. Even had it borne that sense, the words added would have been unmeaning: they should rather have been δι' ἐμὴν ψυχὴν. The pronoun τᾶσδ' came from the same hand as in v. 1208. He thought that as Αὐλὶς occurred twice with ἥδε in the play, it ought to have the same adjunct whenever it was named. By this purgation of the sentence, the trochaic metre is relieved, much better than by writing δᾶα, as is done by Hermann.

v. 1374. It is commonly edited as one verse, ὄρμοις ἰὼ γὰ μῆτερ. I have written ἰὼ, ἰώ. This exclamation, when independent of the following metres, is generally doubled, as in v. 1178, 1381, 1387. The next seven or eight lines are dim. iambics: this circumstance would be enough to raise suspicion respecting a line which I have ejected after 1375. Μυκῆναί τ' ἐμαὶ θεράπαιναι. The MSS. indeed have Μυκηναῖαι, and most scholars since Canter and Scaliger read θεράπναι. but neither of these changes will make it probable that the words can belong to Euripides. The interpolator thought that πόλιςμα Περσέως meant only *Mycenæ*, and that this city therefore should be named by the dying maiden. But Euripides, here as elsewhere, speaks of Argos and Mycenæ

indiscriminately, as the same place, built by the Cyclopes, once the kingdom of Perseus, now of Agamemnon; and he sometimes stiles this royal capital, from its original settlers, Πελασγία. Examples will readily occur to the scholar. In Orest. 949, 954. Πελασγία and γὰρ Κυκλωπία are used for Argos. See Suppl. 368. Herc. F. 462. It is plain from the words of the Chorus, as well as from ἔθρεψας in v. 1378. that Iphig. apostrophizes one place alone, and that the addition, whether it were intended for place or persons, is superfluous and importunate.

v. 1378. Ἐθρεψας Ἑλλάδι μέγα φῶς] I have written φῶς for φάος, in order to make this line, like its neighbours, a dim. iambic. We have μέγα φῶς used in a similar way v. 965. Elmsley erases μέγα and gives Ἑλλ. με φάος: he is followed by Hermann. Some MSS. have ἐμέ superscribed over ἔθρεψας, but this was, I conceive, nothing more than an interpretation. The sentence would suffer by the loss of μέγα, and the objection, that the *ictus metricus* falls on the last syllable of Ἑλλάδι, is not quite removed by Elmsley's alteration: nor is it clear to me that the restrictions generally observed in the trimeters of the dialogue are applicable to iambics in the Tragic melodies.

v. 1379. Θανούσα δ' οὐκ ἀναίνομαι] Elmsley on the Bacchæ compares this use of ἀναίνομαι with Bacch. 251. ἀναίνομαι, πάτερ, Τὸ γῆρας ὑμῶν εἰσὸρῶν νοῦν οὐκ ἔχον. Herc. F. 1235. εὖ δράσας δέ σ' οὐκ ἀναίνομαι. He explains the signification by ἄχθομαι, *piget*. The peculiarity to be noticed is, that a verb, generally followed by an accusative or an infinitive, is in these instances construed with a participle. So in Æsch. Ag. 566. Νικώμενος λόγοισιν οὐκ ἀναίνομαι.

v. 1382. Ὡ λαμπαδοῦχος ἀμέρα] I have prefixed ὦ, which is both agreeable to the practice of the Poet (see vv. 1365. 1369. 1375. 1430) and makes this verse, like so many preceding, a dimeter iambic. Burges on Tro. p. 147. A. does the same. Virg. Æn. vii. 148. *Postera quum prima lustrabat lampade terras Orta dies*.

v. 1383. If the reader admits ὦς before ἔτερον, he will obtain a verse corresponding in measure with the last seven, and will moreover give spirit and decision to the parting words of the victim of superstition. Compare v. 1365, and see the note on v. 1253.

v. 1391. It is generally read βαλλομένην and παγαῖς. Markland suspected that it should be βαλομένην, which is undoubtedly

right, not, as he intended, in a passive, but in a middle sense, *having put on*. *παγὰς* was a conjecture of Reiske, and is found as a var. lect. in four MSS.

v. 1392. The edd. and MSS. have *Βωμόν γε δαίμονος θεᾶς ῥάνισιν αἱματορρύτοις* *Θανοῦσαν*: beyond question such were not the words of Euripides. Portus, mistaking *θανοῦσαν* for *θανομένην*, translates it, *ad aram numinis deæ morituram*. Of conjectures I shall mention only Markland's, *βωμόν διαίμονος θεᾶς* and *ρανοῦσαν*, both which are embraced by Hermann with much applause. I trust that my emendation, *χρανοῦσαν*, will be acknowledged as more like the Tragedian's language: compare v. 873. As for *διαίμονος*, the word can no where be found: the adjective in use is *δαίμιος*. It is true that both *δαίμιος* and *δαίμων* are used, but it is not safe to reason from one compound to another. Even did *διαίμων* exist, I hardly think that the Poet would style Diana, though in this instance *θύμασι βροτοῖσι χαρεῖσα*, by the title of a *bloody goddess*. At any rate we ought not to insert from guess another compound of *αἷμα* in the same sentence with *αἱματορρύτοις*. It appears to me pretty certain that *θεᾶς* was written in one MS. as an explanation of *δαίμονος*, and, as often happened, was adopted into the text of another. There remains the particle *γε*, which is quite indefensible; but what should be substituted for it, is not equally clear: I have given *ἔτι* as the most probable that has suggested itself. The verse is cretic. I venture to think that an argument in favour of my reading may be drawn from the words of Lucretius l. 85. *Aulide quo pacto Triviai virginis aram Iphianassai turparunt sanguine fæde Ductores Danaum delecti, prima virorum*. Does it not seem probable that the Latin poet had read in Euripides *χρανοῦσαν*?

v. 1394. *εὐφυνὰ τε σώματος δέραν σφαγεῖσαν*] Every edition has *εὐφυνῇ...δέρην*: the interpreters, mistaking the construction, join *σφαγεῖσαν* with the preceding participle, and understand *σφ. κατὰ δέρην*: whereas *τε* really couples *βωμόν* and *δέραν*. *σφαγεῖσαν* is *ἀπὸ τῆς σφαγῆς*, as Reiske explains it. The other words imply only *εὐφνοῦς σώματος δέραν*. Markland compares Helen. 1095. *Παρήδ' ἑὸν φόνιον ἐμβαλὼ χροός*. Bacch. 766. *ἐκ παρηΐδων...χροός*.

v. 1396. *Εὐδροσοι παγαὶ πατρῶαι Μένουσί σε χέρνιβές τε*] If the reader be satisfied with these two lines, considering *εὐ. π. π.*

to denote the water contained in the sacrificial χέρνιβες, I do not wish to create a difficulty. Still I am bound to remark that εὐδροσοι, and πατρῶαι seem strange epithets for the occasion, and that the former is a word extant no where else. But if he apprehends that something more was intended by the Poet, I avow myself of the same opinion, and will give my reasons for suspecting that he wrote οὐ δρόσοι παγαὶ πατρῶαι, or παγᾶν πατρῶαι, and by this allusion to part of the nuptial ceremonies of Greece, intimated the maiden's sad reverse of fortune, and the difference of the approaching solemnity from that which she had expected. At weddings a vessel was brought by the λουτροφόρος, filled with water taken from some river or spring deemed sacred in the country or the family, as Callirrhoe at Athens, and Ismenus at Thebes. πηγαὶ πατρῶαι may signify πηγαὶ πατρῶας γῆς. This custom is directly spoken of in Phœn. 357. ἀνυμέναια δ' Ἴσμενός ἐκιδεύθη λουτροφόρον χλιδᾶς, where the scholiast says, Εἰώθασι γὰρ οἱ νύμφιοι τὸ παλαιὸν ἀπολούεσθαι ἐπὶ τοῖς ἐγχωρίοις ποταμοῖς, καὶ περιρραίνεσθαι, λαμβάνοντες ὕδωρ τῶν ποταμῶν καὶ πηγῶν, συμβολικῶς παιδοποιῶν εὐχόμενοι, ἐπεὶ ζωποιοὶν τὸ ὕδωρ καὶ γόνιμον. The ancient Lexicographers recognize this custom. I will further venture to express my belief, that Lucretius had read this passage of the Iphigenia in some such way, when he wrote his description of the tragedy at Aulis, I. 96. *Nam sublata virūm manibus, tremebundaque, ad aras Deducta est; non ut, solemnī more sacrorum Perfecto, posset claro comitari hymenæo; Sed casta incestē, nubendi tempore in ipso, Hostia concideret mactatu mæsta parentis, Exitus ut classi felix faustusque daretur.* Though οὐ δρόσοι for εὐδροσοι is easy and probable, yet I confess that the other correction required, ἀλλὰ χέρνιβες, is violent; but if it be thought that there is good ground for my suspicion, it may also seem likely that some words have been lost from this sentence.

v. 1403. ὦ πότνια, θύμασι βροτησίοις] A cretic trimeter. Hermann repeats πότνια in order to make a senarian.

v. 1404. χαρεῖσα, gratified. The passive aorist ἐχάρην is frequent in Homer, and is adopted by Aristoph. Ran. 1028. Av. 1743. Nub. 274. καὶ τοῖς ἱεροῖσι χαρεῖσαι. Soph. Ant. 149. ἀντιχαρεῖσα.

After v. 1405. I have taken out of the text the line, καὶ δολόεντα Τροίας ἔδη, the words of which betray their origin. The Homeric adj. δολόεις, for δόλιος, is not adopted by the Attic, or,

as far as I know, by any other Poets, except Apollonius Rhodius, and its use cannot be defended as an epithet of ἔδῃ. The unmetrical nature of the line contributes to its condemnation.

v. 1406. In Ald. the scene concludes with these four lines,

Ἀγαμέμνονά τε λόγχαις
Ἑλλάδι κλεινότατον στέφανον
δὸς ἀμφὶ κάρα τέον
κλέος αἰμυνηστον ἀμφιθεῖναι.

But all the MSS. have ἀμφὶ κάρα ἑόν: such then was the reading of the parent manuscript, from which all our other copies of the play have been taken; τέον seems to have been an insertion of the Aldine editor, in order to avoid the hiatus, and at the same time to make Agamemnon, when victorious, crown the head of Diana's image, as Hippolytus does, with a chaplet. But I believe that all this flows from a scholium, ἀμφὶ κάρα ἑόν, written over ἀμφιθεῖναι by some one who mistook the meaning; hence it was adopted into the text. The verb ἀμφιθεῖναι is construed with a dative. Compare Suppl. 315. Πόλει παρόν σοι στέφανον εὐκλείας λαβεῖν. Tro. 565. στέφανον ἔφερεν Ἑλλάδι κουροτρόφῳ. Whether I have corrected the line in the best manner by prefixing δός τ' to Ἀγαμ. I feel very doubtful: but as the metre puts on a dactylic character, this seemed as probable a course as any. But it may have happened that τόν before Ἀγ. was lost, owing to the same syllable concluding the preceding word στρατόν, and that the first line was, like many others in this melody, a cretic:

τὸν Ἀγαμέμνονά τε λόγχαις [Ἄρεως]
Ἑλλάδι δὸς κλεινότατον στέφανον,
κλέος αἰμυνηστον, ἀμφιθεῖναι.

κλεινότατον στέφανον, in apposition to κλέος, may indeed cause suspicion: a more probable word would have been κάλλιστον, of which the other superlative might have been an interpretation: but in cases like the present, the least possible alteration is the most advisable.



BESIDES the various detached lines, which, for reasons stated in the Notes, are excluded from my text of the *Iphigenia in Aulis*, there are two portions of considerable length printed in a different type at the end of the Tragedy. Upon these passages it is necessary to say something for the satisfaction of the reader; but before doing this, I will state the object of this publication, and the circumstances under which it is offered to the literary world.

Many years ago I was led by the perusal of a dissertation upon the Greek Tragedians by Augustus Boeckh of Heidelberg, to examine the text of the *Iphigenia in Aulis* with much care and minuteness. In that book* it is ingeniously maintained, that the drama which has descended to our times is not the production of the great Tragedian, but that of a younger Euripides, his son, or, as some say, his nephew. Of the proofs adduced to support this notion, the principal is a passage from the Scholiast on the *Ranæ* of Aristophanes, v. 67. οὕτω δὲ καὶ αἱ Διδασκαλῖαι φέρουσι τελευτήσαντος Εὐριπίδου τὸν υἱὸν αὐτοῦ δεδιδαχέναι ὁμωνύμως ἐν ᾧσται Ἰφιγένειαν τὴν ἐν Αὐλίδι, Ἀλκμαίωνα, Βάκχας. But this implies only that after the death of the illustrious Tragedian, the younger Euripides exhibited three of his posthumous pieces, of which this was one, in the name of his father; a record, which coincides with the evidence of Suidas, who, speaking of Euripides, says, νίκας δὲ εἶλετο πέντε, τὰς μὲν τέσσαρας περιῶν, τὴν δὲ μίαν μετὰ τελευτὴν, ἐπιδειξαμένου τοῦ δράμα τοῦ ἀδελφιδοῦ αὐτοῦ Εὐριπίδου. It is also contended that a former tragedy did exist, written by Euripides himself, on this subject: the following are the arguments:—1st. A passage of the *Ranæ*, v. 1309, in which the Shade of Æschylus recites a cento made up of expressions taken from choric songs of Euripides:

ἀλκύνες, αἱ παρ' ἀενάοις θαλάσσης

κύμασι στωμύλλετε

τέγγουσαι νοτερῆς πτερῶν

ῥανίσι χροά δροσιζόμεναι.

the beginning of this (τό προκείμενον) a Scholiast assigns to the *Iphigenia in Aulis*; and as nothing of the kind is found in our Tragedy,

* The title of the book is, *Græcæ Tragædiæ Principum, Æschyli, Sophoclis, Euripidis, num ea, quæ supersunt, et genuina omnia sint, et forma primitiva servata, an eorum familiis aliquid debeat ex iis tribui. Scripsit AUGUSTUS BOECKHIUS, Professor Heidelbergensis. Heidelbergæ, MDCCCVIII.*

Boeckh concludes that it belonged to the lost play. But it is more probable that there is an error in the name. Indeed, the absence of any attacks upon the Iphigenia in Aulis in a Comedy where Aristophanes lashes so unsparingly most of his works, is an argument that no such tragedy had appeared at the time of the representation of the *Ranæ*, which, we know, was very shortly after the death of Euripides. It was long ago suggested by Bergler that the allusion intended by the Scholiast was to the Iphigenia in *Tauris*, v. 1089. "Ὀρνις, ἃ παρὰ τὰς πετρίνας Πόντου δειράδας, ἀλκυὼν, ἔλεγον οἰκτρὸν αἰεῖδες. 2dly. Hesychius has this reference: ἄθρανστα, ἀπρόσκοπα. Εὐριπίδης Ἰφιγενείᾳ τῇ ἐν Αὐλίδι. But though the word ἄθρανστα is not found in our Tragedy, it might once have had a place in a line which has been lost. It is now admitted on all hands that the final scene of this play has perished. See Notes on v. 54 and v. 507. 3dly. Another argument of Boeckh for the existence of a former Tragedy of Aulis is, that the author would naturally compose first that piece the action of which was first in order of time; that his Iphigenia in Tauris was certainly exhibited during his life-time, as it undergoes the ridicule of Aristophanes in the *Ranæ*, acted just after his death, and was therefore prior to this posthumous play. This argument, resting upon an assumption that the Aulis must have been written first because its story preceded that of the Tauric drama, does not require refutation. 4thly, It is contended that as every other surviving Tragedy of Euripides commences with a Prologue, this which begins with an anapæstic dialogue cannot be his. But it is too much to conclude that an author is unlikely ever to alter his practice, particularly when it subjects him to obloquy or ridicule. The mannerism of the Tragedian in detailing events to the audience is perfectly maintained by the long speech of Agamemnon immediately following those anapæsts; and the economy of the play is decidedly improved by this slight deviation from his ordinary practice.

Such are, as well as I remember, the main arguments by which Boeckh defends his hypothesis of this being the composition of the younger Euripides, partly borrowed or altered from a former piece written by his father. But a minute examination of the text, and comparison with the other plays, convinced me that the suspicions of Boeckh were fallacious, that the existing Tragedy is the genuine production of Euripides, entire with the exception of the last scene, and that it is one of the most lively and characteristic specimens

of his genius. The external evidences in its favour are almost as complete as could be hoped for in such a matter. We find no quotation from or allusion to any former piece on the same subject, which our Tragedy is supposed to have superseded: many passages of the existing play are recognised and quoted by a succession of Greek writers from Aristotle down to Stobæus; and it is proved by numerous fragments which have been preserved from a Latin Tragedy of the *Iphigenia in Aulis*, that ours is the production which was communicated to the Romans in a free paraphrase by Ennius.

In the course of my critical examination of the text, I fancied that I discovered the causes which had led to such strange suspicions respecting this play, and had prevented its being as generally read and admired as it deserves. First, the perverse industry of an interpolator, who, with an imperfect knowledge of the language and rhythm of Tragedy, and an almost incredible want of taste, has introduced much flat and lifeless matter of his own in various parts of this noble piece. Secondly, besides the usual sources of corruption to which the remains of the ancients have been exposed, many of its verses have experienced deliberate alteration by some person (perhaps the same to whom the interpolations are due) with the apparent object of removing constructions and expressions which he did not comprehend.

For the restoration of such passages, we have very scanty assistance from manuscript authorities. I am not aware of the existence of more than four MSS. of the *Iphigenia in Aulis*: two at Paris, and two at Florence: each of those libraries contains also the collation of a third MS. But since these six authorities concur for the most part with one another, and with the *Princeps* edition of Aldus, it is plain that they all derive their origin from the same copy, and that one of no great antiquity. In most of the corrupt passages, and in those which are evidently interpolated, the readings of the Aldine and the manuscripts agree with surprising uniformity. It appears therefore that the two great injuries which the text has sustained, had been inflicted previously to the transcription of the parent copy. In a few cases, indeed, the true reading has been fortunately preserved by Greek authors who have quoted the passages: two instances of this I will here mention, as they may serve to explain the peculiar sort of corruption which our Tragedy has experienced:

v. 301. ἀνὴρ γὰρ χρηστὸς αἰδεῖσθαι φιλεῖ.

v. 329. συσσωφρονεῖν γὰρ, οὐχὶ συννοσεῖν, ἔφυν.

The reading of the first line is derived from Stobæus, of the second from Plutarch. In our copies of Euripides they stand thus:

v. 301. ἀνὴρ γὰρ αἰσχροὺς αἰδεῖσθ' οὐ φιλεῖ.

v. 329. συσσωφρονεῖν σοι βούλομ', ἀλλ' οὐ συννοσεῖν.

Both alterations were made by a corrector, who thought that the first gave a better meaning, and who could not comprehend the construction of the second, which is *e rarioribus*. In both instances, indeed, the elision of the diphthong, which he believed to be allowable, would have revealed the faults of the verses to modern scholars; but the true readings could not have been recovered, had they not been quoted by writers who possessed unviolated copies. Many other passages are pointed out in my Notes as the subject of similar violence. In some, the true readings have been ascertained with a probability approaching to demonstration, through a comparison of other passages of the Tragedians, as well as by attention to the grammatical and metrical rules discovered by the exact criticism of later times. Still there remain several in which the original reading is hopelessly obliterated by the alteration: I speak of such as,

v. 357. οὔτοι καταινῶ λίαν σ' ἐγώ.

v. 561. οὐκ οἶδ' ὅ τι φῆς, οὐκ οἶδα, φίλτατ' ἐμοὶ πάτερ.

v. 574. εἰς ταυτόν, ὦ θύγατερ, σύ θ' ἦκεις σὺ πατρί.

In these and a few other desperate cases, I have contented myself with keeping the common reading, and giving in the margin such words as might, consistently with the meaning and the practice of our Poet, have occupied its place.

Besides Boeckh, who would altogether deprive Euripides of the merit of this Iphigenia, Godfrey Hermann, in his *Elementa Doctrinæ Metricæ*, publ. in 1818, pronounced the whole of the *Parodus*, or first choric song, to be the production of some poet a little later than Euripides. When I submitted his opinion to the test of examination, the result was this: the strophe, antistrophe and epode printed in this edition bore all evidences which language and metre could furnish, of the genuine poetry of our Author; nothing indeed can be more appropriate and natural than that the women of Chalcis, who had crossed the Euripus to see the Grecian armament, should recount what they had witnessed, and nothing more

unexceptionable than the manner, the allusions, and the language. But the two strophes and antistrophes with the epode appended to this chorus have a widely different character: these, I am convinced, are the productions not, as Hermann held, *aliquanto recentioris poetæ*, but of some audacious interpolator, certainly not a poet, probably not an Athenian, devoid alike of genius and taste, who in a copy, the transcripts of which have descended to us, attached to the *Parodus* his own continuation. It is nothing but an operose, tedious, and inartificial enumeration of the Grecian Fleet, taken without judgment or skill from Homer's Catalogue, destitute of any resemblance to the poetry of the Tragedians, and composed in verse the measures of which, though constructed with much regard to antistrophic correspondence, are such as never came from the pen of Euripides.*

That the last scene of this Tragedy is a forgery, was first pointed out by Porson in his Supplement to the Preface to the *Hecuba*, in the year 1802. That it should so long have been tolerated as the production of the Poet, is a proof of the little advance made before the present century in metrical and grammatical exactness among the editors and readers of Euripides.

Besides these two long passages, many shorter interpolations, dispersed over the play from the first page to the last, have contributed to occasion indistinctness and disappointment, and greatly to impair the pleasure of its perusal. If any person acquainted with the Tragedy from other editions should happen to read it in this copy, I am pretty sure that he will acknowledge the relief which the absence of those lines produces. It is however not merely the dullness or uselessness of the matter, but the reasons urged in the annotations which have caused their rejection. The number discarded from the Dialogue as spurious is *thirty-one*, of choric lines or half lines not quite so many. About two-thirds of the former and the whole of the latter are now, I believe, for the first time impeached.

Of the editors of this Tragedy, Jeremiah Markland is the one who has devoted to it most attention, and effected most for its correction and illustration; and to him every succeeding editor is deeply indebted. It is to be regretted that the very learned

* These spurious choric lines are mostly either Trochaic dim. cat. or that Trochaic measure having prefixed to it a spondee, or a cretic, as v. l. *ναῶν δ' | εἰς ἀριθμὸν ἦλυθον*. v. 35. *ἐκ Μυκήνας δὲ τὰς Κυκλωπίας*.

Dr Gaisford, the Dean of Christ Church, in his republication of Markland's three plays of Euripides, should have confined himself so much to putting forth the lucubrations of others, and have given so little of his own criticism. Porson, Elmsley, and Blomfield have severally written notes and emendations, which have contributed much towards the improvement of the text; but the first of those scholars composed his notes while a very young man; and an ample field has been left by them all for the further amendment of this Tragedy.* A critical attention to the practice of the Poet and his contemporaries, the comparison of similar passages, and particularly a consideration of the probable causes of corruption in the copies, are the means whereby I hope that a purer text has been at length recovered.

Not long after the investigation of which I speak, my attention was entirely engaged by other pursuits and dissimilar occupations. So completely have I been obliged to renounce classical criticism, that I have not read and scarcely know by name any writings of that kind which have appeared during the last twenty years. Nevertheless the intimate acquaintance once formed with the text of this Iphigenia prevented its being obliterated from my memory either by time or other avocations: whenever I have been able to enjoy the recreation of reading Attic Greek, this piece has been present to my mind; and I have thus been able to correct or confirm my opinions as to the purification of the text and the explanation of its difficulties.

Any design which I might once have entertained of publication had been long abandoned, when a learned friend with whom I accidentally conversed upon the subject of the Iphigenia in Aulis, having inspected my corrected copy, strongly exhorted me to print it; as my so doing would, he thought, introduce to the notice of students a tragedy at present little read in colleges and schools. My objection to this was the impossibility of my giving it with such a critical dress as the learned world expects in the new edition of a Greek Author. Not long afterwards, the same friend sent me a copy of Hermann's edition of this play, of which, though published in the year 1831, I had not before heard. I then found that this illustrious critic had entirely changed his mind respecting

* The mention of Porson in my Notes, unattended by any reference, applies to his *Adversaria*, p. 248, of Elmsley to *Quarterly Review*, Vol. VII. p. 441; of Blomfield to *Museum Criticum*, Vol. I. p. 185.

the *Parodus*, that he confined his proscription to those spurious stanzas which my examination had detected, and that his sentiments respecting the author of this forgery coincided with my own; although the particular verses which he had denounced, as not belonging to our Poet, are found in that part now admitted by him to be genuine. But most of the other passages in the play which to my mind bear marks of spuriousness, Hermann sanctions, and many of them he endeavours by alteration to reduce to correct language and measure; an attempt in which he is not always successful. The general character of his emendations is harsh and violent, and he has assumed a licence of introducing them all into the text, as well in cases where evident corruption called for reformation, as in lines to which no reasonable suspicion could attach: so that the play in his edition not only retains the former stumbling-blocks, but presents a multitude of new readings, the fruit of the editor's genius, in which it is impossible for other scholars to acquiesce. The effect therefore of this publication, proceeding from such high authority, is to obstruct rather than promote the satisfactory perusal of the Tragedy. Hermann's *Iphigenia* made me believe that a real service would be rendered to literature by the publication of a simple text, purified from intrusions, and deviating from manuscript authority only where the language or verse shewed that emendation was required. Accordingly, I committed to the press my corrected copy, with no addition, except a collation of the Aldine, and the excluded passages exhibited at the foot of each page in a different type.

When the text was nearly printed, I was induced to deviate from my first intention by considering that, if it appeared without any commentary, my design would probably be defeated; since the restorations require to be explained and justified. The want of an editor's name is perhaps rather favourable than otherwise to the reception of solid and useful suggestions, since while they have nothing but their truth to recommend them, there is less opposition to be encountered from prejudice and fashion. It is however not to be expected that readers should examine the claims of an anonymous revision, about which the editor himself has said nothing. Besides it is my opinion that many passages of the *Iphigenia* in *Aulis* have hitherto been erroneously interpreted; and that correction is no less required in respect to wrong translations than corrupt readings. To these considerations my Notes owe their

existence ; although hastily drawn up, they are for the most part taken from such observations as I noted down many years ago, corrected and matured by time, with little addition except references to the commentaries of Matthiæ and Hermann, and remarks which occurred to me at the moment of their composition.

For the language of these Notes some apology is necessary. I am aware indeed that the practice of affixing English commentaries to Greek authors has of late been adopted, and its advantages have been maintained by several learned scholars of our country. But in my own judgment the arguments greatly preponderate in favour of the ancient channel of communication for this kind of literature. Latin notes are accessible to scholars all over the world ; they have the recommendation of greater brevity ; and their conventional phraseology is thoroughly recognised and established by usage. On the contrary, verbal criticism in a vernacular language has an uncouth appearance, as well as an abrupt and flippant tone, displeasing to the reader and still more so to the writer. Its adoption in this publication has not been the result of choice, but of personal circumstances, which it would be useless to explain. About half the Notes were in fact written in Latin, when I found that I could not carry them through the press with any decent degree of accuracy, except in the vernacular dress, into which accordingly I translated them.

It has been my study to assign improvements of the text to the several scholars by whom each was *first* propounded ; that being the only unobjectionable rule in dispensing credit to critical lucubrations. In regard to recent criticisms, my knowledge of them is derived from the notes of Matthiæ, printed in 1823, and of Hermann, in 1831 ; and from the general accuracy of those editors, I feel a security that few, if any, material omissions have occurred up to the latter period. But of critical publications, which may have appeared during the last nine years, I am almost entirely ignorant*. If therefore any of my emendations have been anticipated in them, I hope that this will be accepted as a sufficient apology for my silence.

It has been my desire to render to every one of my predecessors ample credit for what he has done well, and to suppress or lightly notice his failures. The many occasions upon which I have found

* The Cambridge *Philological Museum*, and the *Adversaria* of Professor Dobree, form the only exceptions.

it necessary to declare my dissent from the positions of GODFREY HERMANN make me fearful that I may appear unfavourably disposed towards that distinguished critic. Against such an opinion, I must earnestly protest. Hermann deservedly ranks as the first of living scholars ; a position which he has fairly earned by his learning and genius, as well as by the unwearied industry with which he has devoted himself for half a century to classical publications ;

neque ego illi detrahere ausim

Hærentem capiti multa cum laude coronam.

Possibly his edition of the Iphigenia in Aulis may have been a hasty performance ; possibly age may have somewhat changed his acuteness into subtilty ; possibly his undisputed supremacy in this species of literature, and the homage paid by his countrymen to his critical decrees, may have given him too great confidence, and encouraged him to indulge his genius for alterations with unrestrained licence. Whether one, or all of these causes may be in fault, I will not pronounce : but it seems to me too plain that he has injured, more than he has amended, the text of this Tragedy. Whenever I consider him to be right, I have not been slow to declare approbation ; in the few cases where he has anticipated my own emendations, I have given him the undivided credit of them ; and where I condemn him, it is only upon matters of judgment, in which no man is too eminent to have his opinions called in question.

After what I have said of my own edition, it is superfluous to offer apologies for its errors and imperfections ; it is evident that a long abstraction from critical studies, and the absence of all assistance from others, must cause a much larger proportion of oversights than would otherwise have existed. If the object proposed by this publication shall have been successfully attained, its errors and defects will probably be forgiven : if it fail, the worst fate which awaits it is a peaceful oblivion.

ABOUT the concluding scene of this Tragedy, something still remains to be noticed. Dr Samuel Musgrave in his *Exercitationes in Euripidem*, publ. 1761. first pointed out the following passage of Ælian, *De Animal.* vii. 29. ὁ δὲ Εὐριπίδης ἐν τῇ Ἰφιγενείᾳ, ἔλαφον δ' Ἀχαιῶν χερσὶν ἐνθήσω φίλαις* κερούσαν, ἣν σφάζοντες αὐχήσουσι σὴν σφάζειν θυγάτερα.

He justly inferred that these lines could suit no speaker except Diana, and thence concluded that they were part of the lost Prologue of the Iphigenia in Aulis, and were addressed by the goddess to Agamemnon. Musgrave's opinion was embraced by Markland and by Boeckh; they seem to have been reconciled to the improbabilities of this theory, by its supplying an argument to show that this Tragedy, like all the others of Euripides which survive, originally began with a Prologue. Porson, at the time of writing his *Prælectio in Euripidem* in 1792, concurred in this opinion: See *Adversaria* p. 9. But in 1802 he had formed a juster judgment; he then said (*Suppl. Præf. Hec.* p. xxi.), "Nec quicquam mea refert; quippe qui persuasus sim, totam eam scenam abusque versu 1541 spuriam esse et a recentiori quodam, nescio quando, certe post Æliani tempora, suppositam." As this has an obvious reference to Ælian's quotation from Diana's speech, it follows that Porson must have been convinced that the lost passage formed not the beginning but the conclusion of the Tragedy, that it was addressed by Diana not to Agamemnon but to Clytæmnestra, who remained upon the stage, and that the spurious scene which puts a narrative of the sacrifice and the miraculous introduction of a deer, *Tragicæ furtiva piacula cervæ*, into the mouth of the Ἄγγελος, had been substituted for the conclusion as given by Euripides. Such is also the opinion of Matthiæ and Hermann and of other learned men mentioned in their annotations.

To point out the faults and enormities which convict the concluding scene (p. 69) of forgery, would be a superfluous task at the

* I cannot help suspecting that Ælian's memory deceived him in making this quotation, and that, instead of φίλαις, the word of Euripides was λάθρα.

present day. Much of the narrative is a lamentable plagiarism from the account given by Talthybius in the Hecuba of the sacrifice of Polyxena. So servile is the imitation, and so inconceivable the want of judgment displayed by this writer, that he makes Achilles, whose generosity had just excited admiration, officiate as a party in the sacrifice, and deliver an address to the goddess by whom it was exacted, (See v. 37) this being done in imitation of his son, Neoptolemus, in the Hecuba. In the dying speech of the maiden, the copyist only alters enough of his model to make it his own; as v. 28.

πρὸς ταῦτα, μὴ ψάυῃ τις Ἀργείων ἐμοῦ,
σιγῇ παρέξω γὰρ δέρην εὐκαρδίως.—

taken from Hec. v. 546.

μὴ τις ἄψηται χροὸς
τοῦ 'μοῦ' παρέξω γὰρ δέρην εὐκαρδίως.

So palpable is the theft, that Markland suspected those two lines to be interpolated, as well as one other, v. 58.

ἦς αἵματι βωμὸς ἐρῶαίνετ' ἄρδην τῆς θεοῦ.

Hermann alters this, along with most of the unmetrical and ungrammatical parts of the condemned scene, into better language; why he took that trouble, it is difficult to surmise, unless it were in compliance with the suggestion made by Mr George Steevens respecting Titus Andronicus, falsely attributed to Shakespear: "I know not that this piece stands in need of much emendation; though it might be treated as condemned criminals are in some countries,—any experiments might be justifiably made on it."

Hermann thinks that the compiler possessed a copy of the Tragedy from which the last leaf had been accidentally lost, or which had been left unfinished by the haste or carelessness of the scribe; and that he accordingly determined to supply the deficiency. I rather apprehend that he found the piece perfect, but wishing it to conclude with a narrative, and esteeming his own powers of composition as at least equal to those of Euripides, he substituted his production, and destroyed that of the Poet, after having stolen from it what suited his purpose. I am led to believe this to have been the fact from the first words,

ὦ Τυνδαρεία παῖ Κλυταιμνήστρα—

which were likely to have been the opening of Diana's speech; as well as from many other passages which have apparently been

taken from it, after experiencing treatment similar to that of the lines stolen from the Hecuba; as for instance,

γενέσθαι πλοῦν νεῶν ἀπήμονα v. 44

ὅποίας ἐκ θεῶν μοίρας κυρεῖ v. 74

αἷμα καλλιπαρθένου δέρης v. 43

μιαίνειν βωμόν εὐγενεῖ φόνῳ v. 64

λιπόντας Αὔλιδος κοίλους μυχοὺς

Αἰγαῖον οἶδμα διαπερᾶν v. 69

[ἄθραυστα] Τροίας πέργαμι ἐξελεῖν δορί v. 45

δόξαν ἀφθιτον καθ' Ἑλλάδα v. 75

ἀπροσδόκητα δὲ

βροτοῖς τὰ τῶν θεῶν v. 79

but particularly v. 78,

λύπης δ' ἀφαίρει, καὶ πόσει πάρες χόλον,

a line which, being palpably unlike the production of this interpolator, Elmsley (on Heracl. 906) judged to have been taken from some lost drama of Euripides. It is impossible that it could have had a more appropriate place any where than in Diana's address to Clytæmnestra.*

* In an edition of the Iphigenia in Aulis, published at Erlangen in 1837, by J. A. Hartungus, fragments of the speech of Diana taken from the spurious narrative are appended to the quotation preserved by Ælian. These supposed reliques of the lost scene are found in vv. 75, 78, 79, 80, 86.

My acquaintance with Hartung's edition has been too late to enable me to make any use of it. I have however looked over his text while this last sheet is passing through the press, in order to discover in what cases he may have anticipated my emendations: this I find he has done in only three instances—v. 919, partially, καὶ δὴ τὸ χρῆζον ἐπίθετ'. 1047. προσώρισας. 1258. διαβληθῇ. Not having perused either the prefatory matter, which occupies about 100 pages, or the notes, I am not qualified to explain the views of this editor; but the text presents a specimen of greater violence than I almost ever remember to have seen inflicted upon an ancient author. He embraces the greater part of Hermann's most daring alterations, adding many of his own of a still harsher character. He makes a total change in the arrangement of the verses in several scenes, as for instance in the first, which begins with Agamemnon's speech, v. 47, deprived however of vv. 109—113. The final scene is totally dislocated, presenting an antistrophic chorus differing materially from those of Seidler and Hermann. The licence of moving passages backwards and forwards at his pleasure is indulged in without compunction; and while he can find no fault in such verses as the three printed at the foot of p. 32, he marks for proscription the two vv. 654, 655, and 822—825, along with several other passages, which contain as strong and characteristic features of the style of Euripides as any that can be found in his works. *Sed manum de tabula.*

If this opinion of the fate experienced by the concluding scene of the *Iphigenia in Aulis* be correct, I think it may be added that few literary losses are less to be regretted. For although the introduction of a Divinity at the end of his plays was a frequent practice with our author, and although he might in this case wish to reconcile the fable with that of his *Iphigenia in Tauris*, yet such a conclusion must have inevitably weakened those feelings of pity and admiration which he had already so powerfully excited. The Tragedy, as we now have it, stands in need of no addition whatever ; its whole œconomy maintains a sufficient conformity with the rules of Aristotle, as well as with the more liberal requisites of modern criticism, and presents to the reader one of the most engaging and beautiful specimens which have been preserved of the Attic Theatre.



ADDENDA ET CORRIGENDA.

IN IPSA TRAGŒDIA.

251. τὸ
326. τάλας ;
399. ἀλλ'
445. οὐκ
709. εὐνίδαε
760. γὰρ
968. ἐξονόμαζεν

981. κάρα
999. ἐξῆλθον
1018. ἠδέως μ'
1169. βαρβάρων
1354. ἐλέπτολιν
1384. ἔτερον

IN COLLATIONE ED. ALDINÆ.

389. οὐ συνετὰ
613. ἦ pro ἡ
706. πύλας pro πέλας
735. αἰδούμεθ' ἄν
764. παιδ' pro ταῖσδ'
777. τὴν pro τῆς
790. δακρύνοντ'
811. πρὸς γενειάδοις, πρὸς σῆς δ.
894. ἰκέτην

897. ταῦτα...σέθεν. sine interr.
913. πειθώμεθ'
1195. Ἦρα τε
1235. ἦλυθον
1322. τί δαὶ τὸ θνήσκειν sine interr.
1326. δαὶ pro δῆ
1328. ἔπος τί
1382. Deest ὦ

IN NOTIS.

p. l.
83. 27. ἀμπλακέων
89. 24 et 28. κεχαρημένον
90. 3 et 2 a fine, τὰς and ὤς
97. 6. objectionable
98. 13. ἀδελφὸν
99. 27. μεταθέσθαι
101. 6. συσσωφρονεῖν σοι
104. 7. τὰδ'
109. 15. is to be found
109. 17. but that is
118. add to Note on v. 520. "Hermann substitutes νῶμη for γνώμη, and in v. 522. τέκνωμ' for τέκνον. For the existence of the first word he has no autho-

rity; for that of the latter, he quotes Do-siades in *Secunda Ara*."
p. 158. l. 14. οἴκους
p. 161. l. 23. "Moreover I do not admit that πρὸς ἡδονὴν φίλοις would have been used by a Tragedian to signify *grata amicis*." While writing these words I did not recollect Æsch. Prom. 503. δαίμοσιν πρὸς ἡδονήν.
p. 174. l. 4. a fine. ζῶν.
p. 182. Note on v. 1105. I was not aware that this verse had been corrected in the same way by Burges, *Præf. ad Tro.* p. xv.
p. 192. l. 16. δουρὶ is also the reading of Burges *ad Tro.* p. 192. D.



